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ABSTRACT

The readings and activities in this competency unit focus the attention of language arts program advisers and primary grade teachers on language instruction/development that is student-centered instead of program-centered. The first section of the unit shows teachers how to clarify their expectations and objectives concerning language instruction and how to coordinate their efforts with those of other teachers and parents. The second part of the unit shows teachers how to plan and keep records of responsive language activities. This section also includes information on the grouping of students. The third section of the unit discusses teacher movement away from dependence on texts and toward the effective use of children's language experiences. The readings in the unit are augmented with 24 written assignments for teachers, including the development of lesson plans in a responsive language program, comparisons of teaching behaviors, methods of evaluation, and periodical self-assessment. A bibliography is included, along with an appendix containing eight lesson plans and descriptions of language experience activities. (RL)

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A Competency Unit on Language

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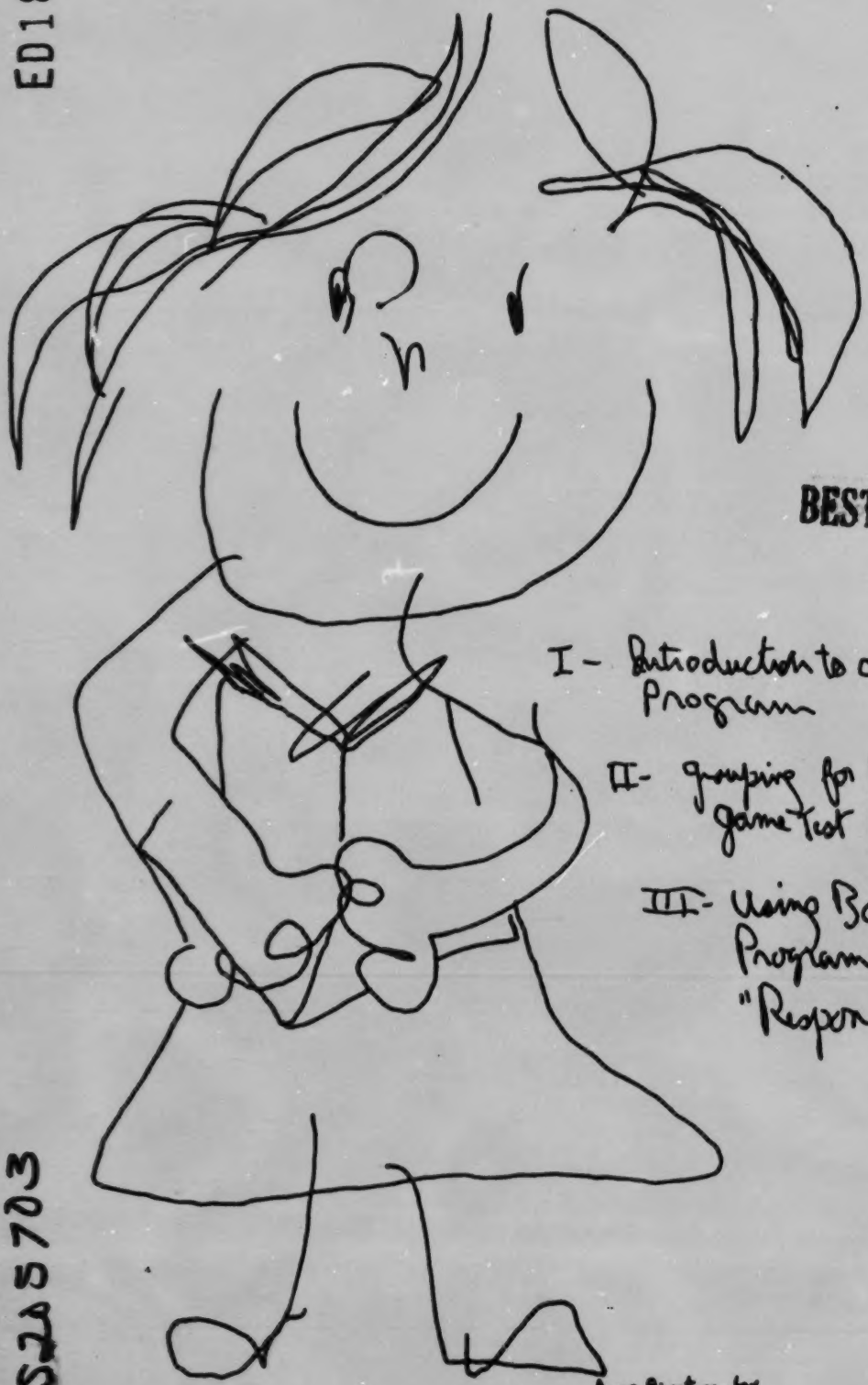

BEST COPY AVAILABLE

I- Introduction to a "Responsive" Language Program

II- grouping for Language Activities
game test for Record-Keeping

III- Using Basal Texts and Programmed Reading more "Responsively"

by:
Margot Biestman

CS205703

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A COMPETENCY UNIT ON LANGUAGE

PART ONE: SECTION I: INTRODUCTION TO A "RESPONSIVE" LANGUAGE PROGRAM: EXPECTATIONS AND OBJECTIVES

SECTION II: GROUPING FOR LANGUAGE ACTIVITIES BEGINNING OF RECORD-KEEPING

SECTION III: USING BASAL TEXTS AND PROGRAMMED READING MORE "RESPONSIVELY"

By Margot Biestman
Edited by Jane Pechman

Part I of this competency unit is made up of three sections. The first section is designed to introduce teachers to a "responsive" Language Program by helping them to form objectives which are meaningful for them. (3 quarter units).
The second section is designed to help teachers to form groups for language activities and to deal with beginning of record-keeping in a "responsive" program (2 quarter units).
The third section is designed to help teachers move from a familiar position in language development to an unfamiliar one (moving from texts to language experience, in this unit. (3 quarter units).

This competency unit may be used by individuals separately or in groups, in classes or inservice meetings. It is for Program Advisors and teachers, Kindergarten-3rd grade. The first section may be completed in 10 weeks and the latter two in 10 weeks or vice-verse.

This unit will involve reading, written assignments, viewing of video-tape, developing plans for the classroom, classroom practice, comparison with other teachers, evaluation, self-assessment.

STATEMENT OF PROBLEM IN FORMING A "RESPONSIVE" LANGUAGE PROGRAM RELEVANT TO CHILDREN

Margot Biestman
Coord. & Ed., Jane Pechman

It is important that a language arts curriculum relate to children's background and experience so that learning becomes relevant to children. Some teachers oriented to only one way of teaching may not know of the language and style of children from different backgrounds to their own. "A person's dialect is his means of communication. Teachers often expect pupils to pronounce words "correctly," and to speak in "complete sentences." To reject a particular dialect is to reject the culture.[1]

It is a teacher's responsibility then, to set up a structure so that children have an opportunity to express what is relevant to them and to use what the children express as a major part of the language program.

Some teachers may have difficulty in teaching reading using the language the children speak. Because some teachers have been oriented to teaching with texts and workbooks, it is difficult for them to change to teaching language and reading using the children's language and background experience.

Some teacher's attempts to make changes from traditional teaching in large groups with textbooks to immediate use of small groups and use of children's language has met at times with non-success because the change was too fast. Many teachers were not clear about their own objectives, capabilities, limitations in making changes. Therefore, Part I of the Responsive Language Program which is divided into two sections, is an attempt to reach the same goal (a language program which is relevant to children, using other means that may not have been tried. (beginning where a teacher feels most comfortable-- using what material she has and moving forward from that point.)

It is up to the teacher to take the responsibility of deciding whether or not she is willing to make changes, what changes she is willing and not willing to make, at a pace which is most appropriate for her. She needs to think about what she will gain

and lose in making these changes.

The first section is an attempt to help each teacher first become clear about her own objectives, those of her parents, children, other teachers and those of the Responsive Language Program and her district. It is also to help her become aware of some of her expectations of herself and capabilities and limitations in planning for language, grouping her children, and beginning record keeping. The second section is planned to help the teacher take what she may be most familiar with (textbooks in this case) and help her to move to a more unfamiliar position (language experience). In using this approach it is important to keep in mind that this way toward making a more relevant language curriculum may be slower but may produce more long lasting results, with deeper sensitivity and understanding.[2]

For a time it has been recognized that most textbooks do not take children's backgrounds or experience into account in the teaching of reading or language arts. Skills are often taught by means of dry drill exercises, content material is not relevant to children, pictures are ambiguous. The language is dead and children of many different backgrounds may turn off quickly. Texts which purport to deal with black children simply change the color of the child in the pictures. The content material is still oriented mostly to "middle class" white.

While some teachers are aware that textbooks do not take children's backgrounds or experience into account in the teaching of reading, the teachers are still faced with a problem -- school districts and parents are demanding that children's reading scores increase. This creates a tremendous pressure for the teachers. Many teachers say that they would like to use a language experience approach but children can't get high enough reading scores with the skills taught in the texts. Some recognize that texts do not meet the needs and are not relevant to children.

Therefore, the problem becomes not one of throwing away texts, but modifying them in a more "responsive" way until a teacher becomes comfortable enough to form her own curriculum relevant to the children, using the language, movement, and experiences that her children bring to school with them to teach needed reading,

writing, art skills, related to one another in an "integrated" program.

Some teachers have already begun to use a language experience approach so that they may bring children's background experience into their language arts curriculum. However, the way in which some teachers have used it may be just as dangerous as the texts. Some teachers have "jumped in" to language experiences, throwing away the familiarity, structure, and skills provided by the texts. Language experience is usually taught as an isolated subject, not part of or related to other class activities or "subjects."

This kind of a jump leads to what McHugh and Hauss[3] cite as some of the disadvantages of the language experience approach.

> "There is no . . . evidence of an organized, sequential, systematic skill development program (in the language experience approach). Yet provision is made in the Language Experience Approach for the teacher to build and augment such a program with the aid of the teacher's guides. (It). . . allows the . . . teacher great freedom . . . For less experienced teachers this may become an untenable burden."
>
> "Perhaps the chief advantage, as well as the most striking disadvantage of this approach is that the initiative is squarely placed on the teacher and her class to utilize this method to its full advantage."

Some other advantages to the Language experience approach are that:

> "It is child-centered and builds on the child's own interests and abilities. It relates . . . <u>all</u> the language arts. . . . and allows . . . for the development of children's creative abilities."

No one text or language experience approach is the "right" one. A teacher needs to combine from several different approaches to reading, which works best for her. This takes time and personal investment. It is important that teachers find out more about their children and their children's parents -- how are they similar to her, how are they different? How will she allow for these similarities and differences in forming her own language curriculum? What are the teacher's limitations? What are her objectives? What skills will she need to present to the children? How can she relate those skills to a child's experience to make them relevant?

Most language programs do not take these questions into consideration. But they are questions that are of utmost importance in forming a responsive language program to meet children's individual needs.

INTRODUCTORY NOTES:

In order to make this paper a more personalized one, I have chosen to write in the first person singular rather than in the more usual or conventional third person. One of the emphases in the Responsive Program is for teachers to help children to express themselves individually and for teachers to support and encourage children to make their individual statements. Modelling, by writing in the first person is one way of attempting to help teachers to understand and use the concept of "personalized learning".[4]

I have provided charts (pages 17,47,74) for teacher's self assessment of where they are now in Language Development, where they expect to be by the end of the year and where they are at the end of the year. Also provided is a list of criteria which I have identified in a Responsive Language Program (page 107.) One suggestion is that teachers fill out these charts in the beginning of the year, before other work in the competency unit. The list of criteria may be used as a check list during the year, with modifications of the criteria made by the teacher as she sees appropriate for her.

TEACHER'S EXPECTATIONS:

I would like to begin this competency unit with what may be unusual or a surprise to some teachers. Most booklets begin by giving the reader something -- usually information. I will begin by giving an assignment which provides teachers with an opportunity of giving something to themselves first.

Many of us often become so accustomed to being told what to expect that we miss the opportunity to fantasy, make guesses and to discover. We often miss the surprise, pleasure, and/or disappointment in finding out how close or how distant our fantasies are from reality.[5]

The following assignment will give teachers an opportunity to write what they expect to get for themselves from this language competency unit. Later they will have the opportunity to compare what they expect to get to what they actually got. The assignment is similar to one I would give in a classroom to children, before having a new experience (e.g. field trip,[6] or meeting new people, or planting seeds.[7]) I might ask what they expected, to draw a picture of what they expected and to write or dictate a description of their picture. Then, after the experience, to draw and/or write what actually did happen and compare fantasy with reality.

TEACHER'S EXPECTATIONS

Assignment #1

Write what you expect to get for yourself from this language unit, before reading this booklet.

INTRODUCTION TO A RESPONSIVE LANGUAGE PROGRAM[8]

In this Responsive Language Program, I will attempt to help some teachers to use what they have in their classrooms now and what is familiar to them, in a way which may be more pleasing and effective than ways in which some of them may have been working in the past. It is my hope that their teaching may become more meaningful, enjoyable and rewarding for themselves and for the children they teach. In this language program, I do not deal with specific language skills and sub skills in sequence (content) which texts do deal with. Rather, I am focussing on the process which is used to teach these skills and I include content as part of that process.[9]

Teachers may take the opportunity provided in this unit to recognize and appreciate what they may be doing, but not recognizing as "responsive" in language development, and build on that.

My long range goal is that eventually teachers develop their own curriculum to meet their own needs and those of their children. I hope that they will use what the children present spontaneously as a major part of the content material from which to teach language, both oral and written. These teachers may identify concepts and skills in a variety of texts and choose which ones they plan to teach. during the year according to district requirements and their childrens' needs. These teachers may choose to not teach out of textbooks directly, but rather write their own lesson plans, teaching those same concrpts, skills and words, now in relationship to the child's language and vocabulary. These teachers may increase their own skills in observing and listening to children. They may also help children to assimilate what they learn in language and reading by relating and applying skills in other areas of the classroom.

This takes time, energy, personal investment, talent, training and experience. Teachers need not feel pushed nor expect themselves to reach this kind of goal quicky. Each teacher needs to consider where she is and move at her own pace.

She needs to set her priorities and interests, and to decide how much she is willing to put into language development, compared to her other priorities and interests. For me, a realistic and slower pace brings greater success and understanding with a more solid foundation over a long time period (five years or more) with less pressure and expectation of a teacher of herself and her children.

Part I

A. The introductory part of the program (section I) is to help teachers begin to clarify their own objectives and to compare them with the Responsive Language Program, teachers and parents.

Eventually, my hope is that teachers may combine the objectives, also taking into consideration district limitations as well as teacher's limitations. Teachers will also be given an opportunity to find out what objectives their children have for language and reading, so that they may take these into consideration in planning their program. I have placed a great deal of emphasis on this section of the unit, as it helps to lay the foundations for what may become a more solid and responsive program. These foundations are crucial, for without them, ideas here and there will only serve as momentary "medecines," or flowers without roots.

B. Section II is to help teachers form groups for language which are appropriate for her and children within teachers and children's limitations. Section II also contains a Language game-test, which is a model for beginning Record-Keeping, as well as a model of a teaching process using media of art, writing reading (process of Integration).[10]

Part II

A second part of the program deals with "integrating" language and reading in various areas of the classroom. For example, a child may take an idea that he has been exploring in the science area and assimilate what he has learned, using media of art, writing and reading.

Part III

I have read and heard that children may be able to read better if their own language is used,[11] and if they can read their own language they may be interested in learning to read others'.[12] Only a few theories that I have come across have been put into practice. Some have been tried and used inappropriately. Teachers have taken dictation from children and have often run into the problem of usual-sameness and children's boredom from waiting, dictating, and having it read back to them. I have observed teachers writing down too much in an attempt to do an "innovative thing." In other attempts, some teachers have given so many language experiences with too many choices so that children become over-stimulated and begin to wonder aimlessly. In still others, Black English has been labelled "everyday talk" as opposed to "school talk,"[13] as if "everyday talk" was not worthy.
Spontaneous language is rarely, if ever, used appropriately in helping a child learn to read. The third part of the program is designed to help teachers begin to use children's spontaneous language appropriately and typing the language in with other areas of the classroom (see II.)

OVERALL PURPOSES OF COMPETENCY UNIT ON LANGUAGE: PART ONE

- To provide opportunity for teachers to begin to set realistic expectations for themselves.

- To provide opportunity for teachers to clarify objectives for a Responsive Language Program.

- To provide opportunity for teachers to move from a familiar to an unfamiliar position in language development.

  a. from textbooks to language experience

  b. assignments which may help teachers to use what they have more appropriately

- To provide assignments which will introduce teachers to principles and processes used in the Responsive Program, and which may serve as models for similar experiences modified for the classroom.[14]

- To help teachers to appreciate and take credit for what they do "responsively" already in language development in the classroom.

- To provide written materials and audio-visual material on language with specific examples of suggested process and techniques.

- To provide skills which may enable teachers to apply what they have learned, and plan for the classroom directly, as they are teaching.

- To provide assignments for evaluation and self assessment on a chart of growth and development in language arts.

- To provide an opportunity for teachers to form appropriate groups for language activities.

- To provide a model for beginning record-keeping.

TEACHER'S EXPECTATIONS

Assignment #2

a. Write what you got for yourself from reading the portion of material thus far in the booklet.

b. How is what you expected similar to what you got?

c. How is what you expected different from what you got?

d. Were your expectations higher or lower than what you actually got?

e. If you did not read, write a fantasy of 1 thing you would have liked the material to have said, 1 thing you would not.

f. What effect did doing this assignment have on your attitude about this unit or about your teaching of language?

TEACHER'S EXPECTATIONS AND REALITY[15]

By describing similarities and differences between what teachers expect and what they get in reality, they may find that the level at which they set their expectations governs the amount of pleasure, surprise and/or disappointment they experience. I find that if I set my expectations lower than what actually happens I am sometimes surprised and often pleased. If I set my expectations too high I am disappointed. It is important that teachers find out how close or how distant their expectations are from reality, so that they may come to set realistic expectations of themselves and their children and in forming and attaining objectives. It is important on the way of finding out who and where each of us is, and what is realistic to expect of ourselves in accomplishing a task -- building toward a more healthy self concept.

If you would like examples of modifications of this assignment for children, using fantasy, art, writing, language, to increase their healthy self-concept and development of language skills, you may write. I will send copies of what some teachers and I have tried.

TEACHER'S OBJECTIVES FOR LANGUAGE

To determine her own objectives for a Responsive Language Program, a teacher will need to state her objectives as they are now. She then needs to become clear about objectives in this Responsive Language Program, her district requirements, and objectives of the children in her own classroom.

I suggest that a teacher compare her own objectives with those which I have listed, and she may evaluate and take credit for her accomplishments and perhaps modify or change her original objectives. She may want to compare her objectives with other teachers in a Responsive Program, as well as with some teachers in a "traditional" classroom. Another suggestion is that she compare with Taxonomy of Education Objectives: Affective Domain, Cognitive Domain, by David Krathwohl, Benjamin S. Bloom, Bertram Masia; David McKay Co. Inc. New York, c. 1956. By making comparisons in this way, a teacher may come to a decision as to which objectives make the most sense for her and her way of working for where she is in her development.

TEACHER'S OBJECTIVES FOR LANGUAGE #1

Assignment #3

Write your objectives for language this year, before reading my objectives, other source material, and before checking with other teachers.

EXPANDING OF OBJECTIVES IN A RESPONSIVE LANGUAGE PROGRAM

Assignment #4

The following assignment is to help teachers to see where they are now, where they expect to be by the end of the year, and then where they are at the enf of the year.

This is the first of three assignments for teachers to make a self-assessment, projection for the future and evaluation at endof year.

a. Mark on the line, where you are now with your own objectives in relationship to other objectives which I have marked.

b. Mark on the line, where you expect to be by the end of the year.

c. At the end of the year, mark where you are.

Write your response to where you are now. How is it similar to your expectation? How is it different?

EXPANDING OF OBJECTIVES IN A RESPONSIVE LANGUAGE PROGRAM -

7. teacher looks at own objectives in relationship to #1-#5 and becomes aware of parents' objectives -- compares with her own and makes appropriate changes.

6. teacher clear about own objectives. These are in balance with those objectives of Responsive Program, objectives of children, parents, district, in planning language program. Teachers' objective is to move towards forming own curriculum using childrens' spontaneous language, Language program relevant to children. Provides Integration of language experiences in several different media (art, writing, movement, fantasy etc.)

5. teacher looks at own objectives in relation ship to #1-#4 and becomes aware of some of childrens' objectives -- compares with her own and makes appropriate changes.

4. teacher looks at own objectives in relationship to #1-#3 and becomes aware of objectives of Responsive Program, reads other program objectives -- compares with her own and makes appropriate changes.

3. teacher looks at her own objectives -- compares with district objectives and text or her language program objectives.

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2. teacher does not consider her own objectives -- accepts district requirements and text or language program as her limitations. Does not consider other objectives.

1. teacher accepts her textbook objectives as her limitation -- does not consider other objectives.

17.

MY OBJECTIVES FOR TEACHERS IN A RESPONSIVE LANGUAGE PROGRAM[16]

1. To become aware of "how" she teaches as well as "what" -- emphasis on process rather than product.

2. To make use of children's spontaneous language and vocabulary as a necessary and vital part of their reading and language curriculum.

3. To teach children to read, write and spell some words which are in their spontaneous language vocabulary.

4. To teach basic concepts and skills in language and reading in relationship to a child's experience at home and school.

5. To relate language and reading activities to other content areas of the classroom.

6. If a teacher uses texts and workbooks, extend what a child has learned in a lesson from the text to his own experience, using other media. (A teacher may use Language Experience Approach with texts in an integrated way.*

7. To provide reinforcement and review as new experiences each time (vs. "drill exercises.")

8. To provide language experiences where children have the opportunity to:

   a. learn basic reading, language, and writing skills;
   b. explore and discover;
   c. make appropriate choices;
   d. use other children and adults as resources for information, feedback, evaluation;*
   e. individualize within a group experience;*
   f. follow directions;
   g. make evaluations from his and others observations;*
   h. to move at their own pace;
   i. solve problems (to apply what he knows in one word, or sentence or paragraph to a new word, sentence or paragraph);
   j. initiate ideas gained from previous learning experiences;
   k. express their own ideas -- in their own individual styles -- which may be similar and/or different from others;
   l. what they gain and lose by choosing to 'not-do' a lesson;*
   m. to become aware of their own limitations;
   n. to take "credit" for what they can do;*
   o. to make mistakes and learn from them;*
   p. to give to themselves first, rather than "give or do this for the teacher.*

EVALUATION OF TEACHER'S OBJECTIVES AND MY OBJECTIVES FOR RESPONSIVE LANGUAGE PROGRAM

Assignment #5

a. Write what objectives of your list and mine are similar?

b. Which are different?

c. Which objectives would you like to change or modify?

d. Which are you willing to change or modify?

e. Describe your experience in doing this assignment. Items to consider:

1. What was your experience if you found that your list and mine were similar in large degree?

2. What if you found they were different?

3. Which changes would be realistic for you to make?

4. Which are you willing to make?

5. Which would you like to make but are unwilling to because of time, energy, personal investment, other interests?

6. Which would you not make because of outside limitations (district requirements, etc.)

DISTRICT REQUIREMENTS FOR LANGUAGE PROGRAM

Assignment #6

a. Write what the district requires for a language program (materials, time involved in use of required materials, etc.)

b. Write what objectives you will need to modify or change because of district requirements.

READING SKILLS

Assignment #7

a. Write what skills you plan to teach during this year.

b. What skills are similar to those required to your district? Which are different?

c. Suggestion: Read "The Harper and Row Basic Reading Program -- Primary Skills Sketch". (on the following page).

d. Which skills from this list do you include on your list?

e. What texts, or reading program, children's literature and poetry, or other materials do you plan to use to accomplish your objectives with reading skill development.

THE HARPER AND ROW BASIC READING PROGRAM

P R I M A R Y S K I L L S S K E T C H

PREPARATORY READING SKILLS:

Listening with Concentration and Purpose
Oral Development of Relationship Concepts
Eye-hand Coordination and Left-to-Right Progression
Auditory and Visual Discrimination: Shapes and Symbols

AUDITORY DISCRIMINATION and VISUAL PERCEPTION

Self-helps-Independent Word Attack

- Rebus
- Label words
- Rhyming words
- Picture dictionary
- "Words You Can Get by Yourself"
- "Let the Sentences Help You"
- "Let the Sounds Help You"-"Let the Syllables Help You"
- "Some Words Have More Than One Meaning"
- "Compound Words" -Glossary

Integrating Reading, Writing, and Spelling
Phonology: Phoneme-Grapheme Equation

- Initial Consonants
  - i m c s d
  - l w h g n
  - r t y b f
  - p
  - k
  - vz
- Initial digraphs
  - wh
  - sh th (voiced)
  - ch kn th (unvoiced)
  - wr gu
- Phonetic parts
  - ay er ow(how) ar ir
  - ew oo(good) oo(moon) ow($\bar{o}$) ou(out) ur ee
  - aw or
- Final consonants
  - t n r l d
  - k m ll p
- Initial and final clusters
  - st- sw- gr-
  - sp- fl- sl- cl- tr- cr- sc- dr- fr- qu- spr- bl- sm-; -st
  - sk- pl- pr- br- sn- str-; -nd -nt -nk -ng
  - gl
- Vowels
  - y (i) y ($\bar{i}$)
  - a e i o u (long and short) schwa

Final consonant digraphs
-ch -ck
-sh -th
Vowel digraphs
ai oa ea
Vowel diphthongs
oi oy
Endings
le
ble dle ple tle ten tion
Phonograms
igh ight ough ought ea ear
Two-sound consonants
c g s
Syllables
Division and accent
Morphology: Word-Formation Analysis
Inflectional forms

verb form { s, ing, ed, n en, irregular }

noun form { s es, y to i plus es, f to v plus es, possessives }

adjective form er est

Derivational forms

prefixes { un re, dis }

suffixes { ly, er ful y less ness }

Compounds
Hyphenated words
Contractions

SYNTAX: SENTENCE ANALYSIS

Sentence patterns
noun phrase expansion and substitution
question transformation
verb phrase expansion and substitution
noun-verb phrase expansion and substitution
negative transformation
exclamation transformation
Punctuation and capitalization
capital letters
period, question mark
exclamation mark, ellipsis, quotation mark
comma, dash

Structure words

noun marker, phrase marker, connector
question marker
clause marker, verb marker
Word function
adjective and adverb function

Comprehension Skills
Establishing Purposes for Reading
Exercises -

To develop word and number concepts
To identify things
To note relationships
To understand story sequence
To follow directions
To classify things and ideas
To compare and contrast
To locate information and detail-skimming
To discover main idea
To find supporting evidence
To paraphrases for retention (summarize)
To distinguish fact and fiction
Expanding Vocabulary
Exercises in -

Using picture and context clues
Using rhyming words
Using relationship concepts
Using label words
Using specialized content
Using mutliple meanings
Using affixation and compounding
Coping with More Complex Materials

Exercises in -

Using author's signals
Using intonation and stress
Noting larger meaning units
Using figurative language
Reading Science and Arithmetic
Reading Social Studies and Literature
Reading maps and other graphic devices
Using alphbabetization
Using a glossary
Researching outside of text

Reading Critically and Creatively
Exercises in -

Using judgment
Relating personal experience to story
Drawing conclusions
Anticipating outcomes
Expressing opinions
Using imagination
Making inferences
Interpreting poetry

COMPARISON OF TEACHER'S OBJECTIVES

Assignment #8

a. Compare your list of objectives with 2 persons who are in a Responsive Program. What in your lists are similar, which are different?

b. Compare your list of objectives with 2 persons who are in a "traditional" program. What is similar, what is different?

c. If you would like further comparison, read "Taxonomy of Educational Objectives".

d. What changes would you make now, that would be realistic for you?

MORE ON OBJECTIVES[17]

The "traditional" teacher's objectives are usually dictated by the reading program she uses as well as by district requirements which she must respect. These objectives are based on an assumption that they support how teachers can best teach their students and how children learn best, which is not necessarily so. A "traditional teacher is often not given nor does she give herself an opportunity to think about or to state her own objectives. She is rarely given and does not give herself an opportunity to deviate from the textbook and do what she thinks might make more sense. It is rare, if ever, that a text or programmed series suggests or even considers that children might have objectives of their own which may differ from teacher's objectives and from those stated in reading programs or texts.

A "responsive teacher" is asked to take the responsibility of becoming aware of her own objectives and incorporating her own with those requirements of her district, those of this "Responsive Language Program." Parents' objectives and those of whatever texts or reading program she uses. She needs also to become aware of childrens' objectives and how and when they are similar and/or different from her own. A teacher cannot be expected nor expect herself to <u>always</u> provide language experience where the teacher's and child's objectives coincide, because of factors which I will mention later in this section, however it is certainly possible to provide language experiences more relevant to the child and his world <u>some</u> of the time. A teacher needs to take cues from childrens.

INTRODUCTION TO CHILDRENS OBJECTIVES

After writing some of my objectives for teachers in a Responsive Language Program, I wanted to ask children what their example had been in classrooms so that I could check the appropriateness of my objectives. I hoped to find out what some of their objectives were from their statements. Jane Pechman and I conducted a survey in several kindergarten, first, second and third grade classrooms in Berkeley and Marin County. We asked children:

1. What do you want to learn when you go to the reading, writing, or listening centers?
2. What do you like best during reading, writing, or listening time?
3. What do you not like during this period?
4. If you were the teacher, how would you -- teach in a way that you would like -- either the same as your teacher or different?
5. What wouldn't you do if you were the teacher?

On the left side of the following pages, are samples of some of the childrens' responses. In the middle section of the pages I have identified what I see are the children's objectives. On the right side I have left a space for teachers to write down what their objective would be in working with these children.

QUESTION: WHAT DO YOU WANT TO LEARN WHEN YOU HAVE READING, WRITING, LISTENING TIME?

CHILD'S RESPONSE	POSSIBLE CHILD'S OBJECTIVES	TEACHER'S OBJECTIVES
1. "I want to learn how to do the worksheets." (First grade)	1. a. to do what is expected of him b. please the teacher c. satisfy his need to do busywork or repetitive exercises d. need to compete with other children and do what they are doing e. attempt to assimilate material taught previously. f. practice what skills which has been taught previously.	
2. "Write and make books, read, and music. (Kindergarten and 1st grade)	2. a. acquire and develop skills in reading, writing, music. b. make books of their own and write what they want to say in them.	
3. "If you're a slow reader you might learn how to read faster and understand better but that doesn't happen to me and I'm a slow reader." (3rd grade).	3. a. to read faster so teacher and students don't label her a slow reader -- (e.g. slow-stupid for this child) b. help to improve self-concept and reading skills. c. need to feel confident enough to ask teacher for help d. need to take credit for own rate of speed and growth rather than be encouraged to push ahead inappropriately.	

QUESTION: WHAT DO YOU LIKE BEST WHEN YOU HAVE READING, WRITING, LISTENING TIME?

CHILD'S RESPONSE	POSSIBLE CHILD'S OBJECTIVES	TEACHERS OBJECTIVES
1. "Library books have a lot more better stories than reading the (other) stories and remembering the stories. You have to remember'em in that book to do the pages in the workbook." (3rd grade)	1. a. choose to read books relevant to himself and his own experience, at his own level of abilities, i.e. good children's literature from libraries rather than Harper and Row.	
2. "I like when we get to read free books by ourselves sometimes. I like to make clay things about things in the story."	2. a. move at own pace. b. make choices. c. reinforce and relate what he learns in reading to art media. d. read books relevant to his experience (e.g. library books he chooses)	
3. "I don't like anything with reading but at recess or free time now we get to draw pictures of what we'd like to do to teachers and we get to make pictures of what they look like after they're beaten up. There's a contest but I didn't win yet. I hate my teacher 'cuz she's the bossiest thing ever. I mean really, they're just people -- just cuz they're older, they don't have to just say "you have to do S.R.A., you can't just read what you want." (3rd grade)	3. a. initiate ideas from what he has learned and/or to have a "say" in his curriculum). b. make choices c. heckle or disrupt the teacher when teacher is presenting material not relevant to child's experience. d. have the opportunity to express anger or resentment in socially acceptable ways (art work).	

QUESTION: WHAT DO YOU NOT LIKE TO DO DURING THIS PERIOD?

CHILD'S RESPONSE	POSSIBLE CHILD'S OBJECTIVES	TEACHERS OBJECTIVES
1. "Read books. Because sometimes they're too long and my voice gets tired and I like to read whole books." (Kindergarten).	1. a. learn reading skills b. move at own pace. c. have few words and many pictures in Kindergarten -- relevant materials to own age or development -- d. expect himself to do more than he is capable of.	
2. "I don't like the games. I don't like the games called 'school teachers' because I'm gonna be a mother (2nd grade)	2. a. have opportunity to choose to not participate at times. b. have opportunity to say what she does not like in a lesson if the teacher will give her permission. c. have opportunity to make statements about himself.	
3. "I don't like S.R.A. 'cuz the stories are boring. I'm gonna stay in the same color for a long time and make lots of mistakes on purpose 'cuz the next color has writing too teeny." (3rd grade)	3. a. move at own pace -- needs support b. trick the teacher c. learn in more fun ways than those prescribed in S.R.A. d. opportunity to give reason for not moving faster without fear of put-down from teachers or peers. e. opportunity to have individual help with skills of reading and spelling.	

QUESTION: IF YOU WERE THE TEACHER, HOW WOULD YOU TEACH -- IN A WAY THAT YOU WOULD LIKE -- EITHER THE SAME AS YOUR TEACHER OR DIFFERENT?

CHILD'S RESPONSE	POSSIBLE CHILD'S OBJECTIVES	TEACHERS OBJECTIVES
1. "One thing I would do the same is I would have the kids write what the book says, copy it -- and make clay things about things in books. And make another book of your own and write anything you wanted in it and read books like D. Seuss. (2nd grade)	1. a. make books of his own and write what he wants to say in them, without teacher changing by editting. -- self expression. b. have time to do copy work (handwriting, printing) -- either for practice or need to take care of compulsiveness. c. relate what he learns in reading to art media (e.g. choose an object in a story which he liked and make that object in clay). d. read good library books rather than texts with work books -- learning vocabulary relevant to his experience. e. do what teacher wants him to do part of time, if teacher lets him do what he wants part of time.	
2. "I would have 15 minutes for reading, 10 minutes break, then 5 min. more reading. That's different from my teacher. I'd let the kids do crossword puzzles. Limericks are fun and poems, except we don't do 'em anymore. We only did one this year. Also what would be good is if the kids took binder paper and folded it in 6 parts with 6 people in each group. One starts off and writes a sentence and then folds it and passes it onto the next person. Then she writes a sentence. That's really fun -- at the end each person reads his sentence. They can write whatever ones they want." (3rd grade).	2. a. play word games b. initiate ideas (from what he has learned and/or to have a "say" in the curriculum). c. avoid drill exercises. d. learn in ways which are fun. e. have the opportunity to express likes and dislikes	

QUESTION: IF YOU WERE THE TEACHER, HOW WOULD YOU TEACH - IN A WAY THAT YOU WOULD LIKE EITHER THE SAME AS YOUR TEACHER OR DIFFERENT?

CHILD'S RESPONSE	POSSIBLE CHILD'S OBJECTIVES	TEACHERS OBJECTIVES
3. "I'd have a fun period every day for one hour. I'd like to watch a movie like a cartoon for 25 min. Then we'd make a cartoon strip of our own. Then we'd read it one by one and hang it up and clean up. One time the teacher showed us about 7 movies in one day, three times a week and she told us to not interrupt the movies. Finally she said, "If you want to talk just write it down and put it on the desk. I wrote I wish we had one movie a week. We never had any more movies at all." (3rd grade).	3. a. integrate an activity by drawing, writing (movie, draw cartoons) b. express what is an appropriate limit (not all or nothing) c. opportunity to express likes and dislikes, make appropriate complaints d. make suggestions for curriculum and rules and limits	
4. "I'd eat candy all the time. Just like my teacher all period. -- candy and food -- in front of all of us who are starving to death. I'd play tic-tac-toe by myself. I'd be holding it down in may lab and be sayin' "finish your work" and I be playin' tic-tac-toe. The kids be spellin' and stuff." (3rd grade)	4. a. pay the teacher back for what teacher does to him. b. be disruptive and heckle the teacher when the learning is not pertinent to him.	

QUESTION: WHAT WOULDN'T YOU DO IF YOU WERE A TEACHER?

CHILD'S RESPONSE	POSSIBLE CHILD'S OBJECTIVES	TEACHERS OBJECTIVES
1. "I wouldn't give kids words that they didn't know and not tell what they meant. I wouldn't play dumb word games, like "give a word and ask how many words you could make out of this one," and "I'll time you and I'll have a contest." I wouldn't do that because I get all nervous and it's mean." (3rd grade)	1. a. move at his own pace. b. learn in ways which are fun. c. have an opportunity to not join an activity. d. avoid being put-down and putting self down. e. ask for help with fear of competition in his area.	

CHILDREN'S OBJECTIVES

Assignment # 9

a. Ask the children in your class the same questions which I have asked. If you would like just a sampling, put the names of the children in a hat, and choose 5-10 names.

b. Write down the childrens responses, or transcribe them from a tape recording of your "interview" with them.

c. Write what you see as possible children's objectives?

d. What objectives are similar to those of your children? Which are different?

e. What are you willing to change in your language objectives now? What are you willing to leave the same?

f. What would you like to change but are not willing to, at this time?

PARENTS OBJECTIVES

In order to have a Responsive Language Program, it is important to consider parents' objectives,[18] and to become aware of how they are similar to or different from your objectives and those of their own children. It is most important for teachers to gain support from parents in their program. This next assignment may be used as written questionnaire or in a representative parent group interview. In the event that some parents may be unable or unwilling to write, the teacher may want to conduct an informal interview, using a tape recorder with consent of parents. Parents need an opportunity to express their viewpoints. They also need, if they have complaints, to take responsibility for helping to institute changes by stating what they would like and not like for themselves and their children with suggestions. These suggestions may be in-valuble ones to teachers. Perhaps some changes cannot be made, but they may surely be considered. In considering some of these questions parents may be more willing to appreciate their own and teacher's view points and difficulties in making changes. Teachers may gain more insight into the children whom they teach in meeting with parents in this way.

PARENTS OBJECTIVES

Assignment #10

a. Ask several parents of children in your class some of the same questions which you have asked of children. (See following page for questions).

b. Have parents write down their responses, or transcribe responses from a tape recording of your interview with them.

c. Write down what you see as possible parents' objectives?

d. How close are your objectives to those of the parents?

e. How close are parents' objectives to those of their children?

f. What did you find out that you did not know before?

g. What are you willing to change in your language objectives now? What are you willing to leave the same?

h. What would you like to change but are not willing to, at this time?

QUESTIONS FOR PARENTS IN A RESPONSIVE LANGUAGE PROGRAM[19]

1. When you were in school what did you want to learn when you had reading, writing, listening time?

2. What did you like best during those times?

3. What did you like least?

4. If you had been one of your teachers, what would you have done the same? What would you have done different?

5. What would you like for your children in reading, writing, listening now?

6. How is what is presented at school similar to or different from your own experiences in language at school?

7. What would you do the same as the teacher at school now, in language arts?

8. What would you do differently?

9. What suggestions would you make for changes?

TEACHER'S AND CHILDRENS OBJECTIVES

It is desirable for teachers and children's objectives to coincide if it is appropriate for both, however it is not desirable that teachers and childrens objectives coincide, if the children are pretending to go along with the teacher's objectives and giving up their own, out of a need to please the teacher and not themselves. Likewise, it is not appropriate for the teacher to give up her objectives if it means the children will run all over her and she cannot handle a situation.

When teacher's and children's objectives do not coincide, a teacher needs to begin to take a look at what or why they do not, so that she may decide whether or not to make changes. If teacher's and children's objectives do not coincide, it may be due to one or more of the following factors:

1. A teacher may have her priority and primary focus on other interests;

   a. grouping of children in a new way for her
   b. helping children move into learning centers
   c. working on and planning a new schedule
   d. working with parents
   e. working on team relationship with assistant
   f. work in other subject matters
   g. work outside of school -- family matters, etc.

2. Texts which teacher is using are not relevant to child in his experience at home and school.

   a. dull stories
   b. dry drill exercises
   c. memorization of facts
   d. use of language very different from language a child uses in his every day speech -- teacher does not listen and understand similarities and differences in dialects
   e. very little variety in choice of activities, unrelated to other activities
   f. too abstract or over the child's head
   g. review exercises or games are repetitious
   h. lack of manipulative objects

3. Children may have their priority and primary focus on other matters:

   a. unresolved fight at home or school
   b. need to day dream and wishing ot not be disturbed because of pleasure and/or problems unrelated to reading lesson.
   c. need to heckle, disrupt and generally test the limits of the teacher

d. need for limited choices within reading activity
e. need to "not-do" a reading lesson and find alternatives and consequences to "not-doing."
f. review exercises or games are repetitions
g. lack of manipulative or observable objects

A teacher needs to ask herself questions such as "Why is the child's objectives at reading time to disrupt me while my objective is to teach him how to alphabetize?" She may use the list above as a check. After a teacher has identified a problem and what factors may be contributing to it, she needs to decide what she can do herself to alleviate the problem, if indeed she wants to. How can she make alphabetizing more relevant to the child and his experience? (See example on page 101) She may ask other teachers what suggestions they have.

She needs to think about if she alleviates one problem, then what might happen to make more problems possibly in another area. Teachers have so many decisions to make within the course of a school day. For example, if a child is disrupting a reading activity, and has been feisty, a teacher needs to decide how she will cope with that -- how she will maintain the focus of the group, yet take care of the child and his individual needs. Has she given the child time to express his negative feelings by allowing him to draw pictures of his anger or the person he is angry with, or pictures of what he would like to do, but is not given permission to do except in fantasy and art?

A teacher needs to be clear about her own limitations and her own tolerance level. She needs to give alternatives to children and to set consquences which they will respect.[20]

It is unrealistic to think that teachers can expect to deal with too much at once. They need to decide where they are and set their priorities. Moving into small groups may take so much time and energy, if a teacher is used to large groups and desks, that it would not make sense to plunge into changing a language curriculum right away. She may need to work directly out of textbooks because that is where she is. She may recognize that she does not like the text and may even tell the children that she does not like it, but that she needs to use it because she has been working on something else in the classroom for the moment, and

that is her limit. She choses not to spend her time on making language interesting for the moment. She may want to say that she realizes that the children don't like it either, and ask them what they don't like. She may tell them when she recognizes in the texts so that the children do not put themselves down for feeling stupid. She may tell the children that after a lesson in a text, she will give them an opportunity to draw pictures of what they like or don't like and/or to write about what or why they liked or didn't like. This would be a lesson to help children to assimilate an experience, and they would be practicing art, reading and writing skills.

If children continue to disrupt the reading activity, teachers need to be clear about stating what consequences there would be even if the text lesson is dull. Perhaps she may have the children miss the privilege of drawing what they don't like, or she may have to take something else away from the child. I include the subject of limits here, as they are part of every learning experience, language, science, math, or movement.

OBJECTIVES (CONT.) -- WHAT CHANGES TO MAKE OR NOT MAKE IN LANGUAGE PROGRAM .

Assignment #11

a. How is your language program relevant to the children's background and needs? How is it not? If it is relevant, how does this reflect in the childrens' statements? What % of the time?

   If it is not relevant, how much more time, energy, personal investment are you willing to spend to make it more relevant? Consider your interest in other areas. What % of the time are you willing to increase?

b. What rules or limits would you make for a child during your reading, writing, language time?

c. What choices or alternatives would you provide if he did not want to participate in the activity you have planned?

d. What consequences would you provide, that a child might respect, for going beyond limits?

   If you are considering making changes, list what you might gain, what you might lose.

   If you decide that you want to change something, choose 1 thing that you would like to change, which you will evaluate in 2 weeks to see if and how it works.

   If you decide that you do not want to change anything, write what that experience is like for you. At the end of 2 weeks decide whether or not you want to change or remain the same. Write 3 reasons for not making a change.

SECTION II: PLANNING

GROUPING OF CHILDREN FOR LANGUAGE ACTIVITIES

BEGINNING OF RECORD-KEEPING: A LANGUAGE GAME-TEST

PLANNING FOR LANGUAGE ACTIVITIES -- GROUPING OF CHILDREN

Each teacher in a Responsive Program needs to take the following into consideration when planning for language activities:

1. How much time is required by the district for language each day?
2. How much time a specified reading program requires (if teachers are committed to using one).
3. Capability and limitations of teacher to organize different groups of students in their classroom.
4. Awareness of limitations and level of comfort for teacher and children to work together most effectively
5. Children's individual needs
6. Other priorities or interests the teacher has in the classroom.
7. Amount of pressure from district, parents teacher, for students reading "test" scores to improve.

The Responsive Program asks that teachers spend the greater % of time at school in small groups and the children be given choices. A teacher needs to decide if this is comfortable for her. If not, what % of the time is she willing to have small group time and offer choices to children? What change in amount of time in small groups does a teacher expect by the end of the year, if she starts out with a small % now? How many groups can a teacher handle at one time? How many choices can she offer which are appropriate for her? How will she set up her classroom in order to allow for small groups and choices? What activities are appropriate for large group, what for small?

The problem in planning for language becomes a question of how best each teacher can function within her given limitations.[21]

A teacher who is new to working with small groups, will need to proceed slowly and with caution, as she feels more comfortable. Until a teacher feels comfortable about her plan for grouping of her children for language, it does not make sense for her to try to make "responsive" changes in her language program. In an effort to be "responsive" quickly teachers have often begun with small groups too quickly for them and for their students, before they are ready, having been trained or used to working in large groups. At times some teachers have introduced multiple choices, letting children do their own "thing" for language. Occasionally these teachers will take "dictation" and call that language time, for the day. It is important that teachers follow-up after "dictation", teaching phonics and decoding skills from the children's words. Some teachers have asked children in doing their "own thing" to "just choose whatever book you want" for language time, offering no means by which a child can assimilate what he has read. A child may be in a position of finding out that too many choices aids in no choice, and put himself down.[22] He may also put himself down by expecting himself to be far ahead of where he is, trying to compete inappropriately. For me, letting children do their "own thing" with too many choices, too little supervision, too few limitations, too little or no teaching, inadequate record-keeping is a "misuse" of "responsive" -- and has been mis-labelled "freedom" in the name of "chaos" and "disorganization".

For me, it makes more sense for a teacher who is used to teaching in large groups to start out in a large group with her language experience and/or textbook and move into smaller groups as she becomes clear about how she will organize the various groups. She needs to organize her classroom in a way that makes the most sense for her and her children. She needs to try out her plan for language in groups and evaluate at the end of every month.

PROFILE: GROUPING OF CHILDREN AND CHOICES

Assignment #12

The chart which follows is designed as a profile for individual teachers -- an approximation of where each may be with their grouping of children and offering choices and helping children to find their alternatives. Teachers may choose to move in either vertical or horizonal position, or both.

a. Draw a vertical line from where you are now in your grouping of children for language.

b. Draw a horizontal line from where you are now in your offering of choices and alternatives.

c. Write your response to the position in which you have placed yourself.

d. What do you like about this position? What don't you like? Why?

e. Write what changes you plan to make during the year.

f. At the end of the year, do the same assignment as in (a.)
What has been successful in the changes you have made? Why?
What has not been successful? Why?
What would you change for next year?

PROFILE

GROUPING OF CHILDREN FOR LANGUAGE ACTIVITIES -- WITHIN TEACHERS AND CHILDREN LIMITATIONS 23

5. Teacher works with children in group according to their and her individual needs and limitations -- sometimes large group, sometimes small, sometimes heterogeneous, sometimes homogeneous, sometimes individually.

4. Teacher works with several groups 70% of the time. Number of groups children work in depends upon how many the teacher can manage effectively within her limitations. These may be few to begin with (2-4).

3. Children work in small groups or individually 80-100% of time. Teacher does not consider her own or childrens' limitations nor amount of freedom which is appropriate for her or them. (often chaotic).

2. Teacher works with 3 reading groups according to ability as stated in texts - Does not consider her own or childrens' limitations

1. Teacher works with large group 70-100% of time. - Does not consider her own or childrens' limitations.

CHOICES AND ALTERNATIVES IN LANGUAGE GROUPS

1. Teacher gives no choice to children to come to group or to leave from it. Teacher does not give alternatives to assignment she is teaching.

2. Children free to come and go as they please without teacher stating any limitations or consequences.

3. Children not offered choice of coming or leaving from a group during reading time, but children are offered alternatives within a given assignment.

4. Children have choice to come and go from groups according to limits and rules of group. These set up by teacher and children. Alternatives given within given assignment, for doing as well as "not doing."

5. Children have choice to come and go from groups according to limits and rules of group. Children initate some rules for how group will function. Children find and use their own alternatives appropriate for them.

PLANNING FOR LANGUAGE ACTIVITIES - GROUPING OF CHILDREN

Assignment #13

a. Write a description of a situation with a group that worked well for you. What were the elements that contributed to the success?

b. Write a description of a situation with a group that did not work well for you. What were the elements that contributed to the non-success?

WORKING WITH CHILDREN IN SMALL GROUPS IN LEARNING CENTERS

By Audrey Svinth[24]

The following is an example of what one teacher, Audrey Svinth from Tacoma Washington, tried with her assistant, Sylvia Littler, which was successful for her. Her answers are in response to a questionnaire I handed out, after a workshop on limits in Tacoma, November, 1971.

1. If you could change something in your classroom (in language) what would that be?

Response:

"Assign children to (learning) centers rather than have them choose. Gradually work into letting the children choose centers in which they would like to work."

2. What did you apply toward making your change?

Response:

"After the Speech to Print lesson I introduce new things that are in the centers and assign each child to a center. I have a chart to look at which I prepare each week that shows me who will be at what center and at what time. Each child is assigned to a different center four times a day for 20-30 minutes."

3. What were your results?

Response:

"The children enjoy being guided into the centers and it has been successful for me because I am able to plan who is going to be in the reading center so I can work with the children that are about the same level. Most of the children are doing more work than they were before. One child who had never gone into the reading center before I began assigning the children centers, has found that (reading) to be his favorite center and read 4 books during one session. (He did this by sounding out most of the words). A sign-in center has helped with many of the discipline problems I've had. I am able to separate those children who cannot work together.

WORKING WITH CHILDREN IN SMALL GROUPS IN LEARNING CENTERS (CONT.)

4. Decide: Whether what you tried worked;
whether you want to give it another trial;
whether you want to modify what you tried or
stop what you tried.

Response:

I like the way assigning centers has worked. I have started letting the chileren decide what center they want to go to for one session. I will eventually allow the children to choose their centers totally.

WORKING WITH CHILDREN IN SMALL GROUPS IN LEARNING CENTERS

Assignment #14

a. After reading Audrey Svinth's example, write what you would do similarly, what you would do differently.

b. Try out what you would do for a period of 2 weeks to a month, and ask yourselves the same questions which I asked Audrey.

SMALL GROUPS AND RECORD KEEPING

A problem that teachers face in working in a "Responsive Language Program", and working in small groups is record-keeping. In this section I present my Language Game Test with Rationale and Video-Tape.

RATIONALE FOR LANGUAGE-GAME-TEST

Far West Laboratory for
Educational Research and
Development
Level II
Date: May 4, 1971
Author: Margot Biestman

FOR LIMITED DISTRIBUTION

Intelligence tests are one way of measuring thinking ability. These tests are "concerned primarily with the result or product of thinking rather than the process."[1] Standard Achievement tests deal with some aspects of content material that a child has learned at school. They measure to some degree, achievement in reading and writing skills, visual discrimination, comprehension and training a child has had in moving from left to right across a page. They ask for answers of right or wrong (correct or incorrect) through true and false or multiple choice questions. Achievement tests often deal with a limited vocabulary which only a limited number of children understand because of different background and language experiences. Standardized tests may also test how long a child can sit at one time, how well a child works under pressure and fear, and how well prepared a child is to take tests. These aspects are not considered or measured. Some of the results or products of these tests are responses of sick and upset stomachs and feeling of "I am not good enough" in the process.[2]

The Language-Game-Test is not designed to take the place of intelligence or achievement tests. On a limited basis it collects data of a child's ability, production and willingness to speak, read, draw, write and spell. However, the approach to accomplish these goals is different from standardized tests. The emphasis is on a process[3] rather than on the result or product. By using this process,[4] a child is given the opportunity to put together his various experiences (in spontaneous language, art, reading, writing, spelling), allowing him to use his own personal style of expression[5] in a meaningful way. One of the results or products of using this process is the response of delight.[6]

Teachers may use the Language-Game-Test as a beginning of record-keeping. They may give this game-test in the beginning of the year and then at the end. By keeping a record of the children's work, a teacher may check some of the

children's progress, and may make some comparison between growth and development in the beginning and the end of the year. A teacher may take "credit" for some of what she has taught.

After giving the game-test at the first of a school year, a teacher may begin to more fully appreciate a child's individual styles of expression and how he sees himself in relationship to himself and his experience. She may find out how a child takes directions, how ably he listens, how willing he is to do a task that he likes or does not like for a given moment. She may also find out and make note of some of the letters a child forms correctly and incorrectly; some of the words in his vocabulary which correspond to words which the teacher plans to teach (words found in texts, on the "250 most commonly used words" list, and on standardized tests); some of the simple and complex words he can read and some he cannot; and some of the simple and complex words he can spell with help and without help.

By keeping a record of this information, a teacher may begin to recognize some of what she needs to teach to individual children during the year. She may see more clearly how to group the children according to her and their individual needs, and how to formulate her curriculum to fit those needs.[7]

Possible misinterpretations which may occur from evaluating the results of the game-test are:

1. Quantities of words do not imply quality, though they may. Quality infers not the number of words but the kind and how they are combined together -- a feeling, thought, and organization. Fewer words may imply quality.
2. Repetition of the same words may, in some cases, indicate redundancy without quality. However, in reality and in other cases, or even in the same case, it may be that a child is repeating the same words

in order to practice words that he knows or that he is beginning to learn. He may be writing them in order to "celebrate" his mastery of them, or in an attempt to learn from mistakes.

3. Quantity of adjectives may indicate a trial by a child to impress the teacher with what he knows, weakening his style, or on the other hand the number may increase alive quality of his work.
4. A teacher may score "The bear is" or "The bear be dirty" as "incorrect" sentences. However, as she begins to listen to how children speak and how they write, what they do or think, she may reevaluate her definition of a sentence -- "A child speaks in complete sentences -- with a subject being or doing something."[8]
5. A teacher may tend to put down a child who does not write a complete story with a "beginning, middle, or end." However, she may instead recognize that the child needs more help in story telling, acting out what he says, and helping him and a group to find the missing parts.[9]
6. A teacher may discover in the game-test that a child can read "bear" but not "tear." She may score "tear" as a word which he does not know, overlooking that he can read "bear." She may learn from this that a child may know a word by sight but has not yet made use of "word family games." She may see that a child needs help in that area at a later date.
7. A teacher may score that a child says and/or spells words "incorrectly." The teacher needs to realize that a child who has difficulty spelling may not hear the same sounds that she makes as those sounds are different from his way of talking. She will need to teach him how to make those sounds (learning to place his tongue in a certain specified position to make the sound). These new sounds are part of a second

language. Even after a child learns to spell a word correctly, he may prefer to pronounce it as he always has - a preference from his background experience which needs to be respected. He may learn both and choose which he wants to use.

8. A teacher may misinterpret "ramblings" of a child who has chosen to observe another child and write from that position rather than from a participant position. She may decide that a child who "rambles" or who does not "relate to the experience" is "mentally disturbed" or "stupid" when perhaps he is day dreaming and should not be interrupted at this time. His day dreaming may be an indication that he needs to solve his problem in his world before going on to do what the teacher asks of him.[10] She may discover that if she waits and asks him to draw and/or write what he is thinking about later, he may be more willing.

This test is not a standardized or conventional "test." It is as its name states -- A Language-Game-Test -- to provide data for the teacher for record-keeping and assessment of the child's next step in learning.

MB/jw: 5/4/71

MORE ON PLANNING FOR LANGUAGE ACTIVITIES - GROUPING OF CHILDREN

Teachers have several choices in forming groups for language arts (listening, reading, art, writing, movement, spelling, drama, music) One is heterogeneous grouping of children, which I find useful at times during a planned language experience in which there is a part that each child on different levels can do. [25]

Another choice of group is according to "ability" or those children who are on a similar level of skill development in one or two areas. I find this type of grouping useful at time when working with children who need help in a specific skill (e.g. a group of children who make similar spelling errors -- see Language Game Test).

For me, there is no one way that is "right" or "wrong". It is <u>how</u> the teacher works with her groups and <u>how</u> children work with one another in planned activities and in their free choice activities. There are times for both in a "responsive" program and both are appropriate at different times. It is important that groups are not static, and that children are given an opportunity to use one another as resources in order to teach and learn skills from one another.

Footnotes

1. Russell, David H.; "Childrens Thinking," Ginn and Co., c. 1956.

2. Myers, Katherine, 1st and 2nd grade teacher; Richmond, Calif., conversation, April, 1971.

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4. Sagan, Eugene Ph.D and Juanita B; "Creative Behavior Process," Institute for Creative and Artistic Development, Oakland, California, c. 1965.

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6. Sagan, Juanita B.; "Rationale for Emery High School," Emeryville, California, 1968, ibid. #4.

7. Biestman, Margot S.; "My Kindergarten" to be copyrighted, permission for Far West Laboratory, copyright granted by permission of the author.

8. ibid. #6, consultation, February, 1971.

9. ibid. #7, "Language Experience, Vol I and II", c. Far West Laboratory, 1970-71.

GAME - TEST FOR LANGUAGE EXPERIENCE DEVELOPMENT [26]

Game - Test for Language Experience Development

To: Demonstrate a child's ability to produce written and oral language.

For: Second grade children

Preliminary Testing: Three classrooms in Berkeley (a random sampling of Follow Through 2nd grades - children who have been in Follow Through for 2 1/2 years). Three traditional classrooms in Berkeley, (a random sampling of 2nd grades, with the consent of the principal and teacher). Five children to be tested at a time, who the teacher considers are on different levels of language development (e.g. 2 high, 1 middle, 2 low).

Time Limit: Approximately 1 hour (30-40 minutes game - test, 20 minutes scoring.)

Materials: "250 most commonly used word list" (words taken from Basal Readers up to third grade level). (printed on colored construction paper 18 X 24" 25 words to a page)

Five sheets unlined newsprint, 12 X 18".

Five sheets lined newsprint, 9 X 12".

Crayons

Pencils with no erasers

Tape recorder (reel-to-reel or cassette) highly recommended to check words or responses, but not absolutely necessary.

Instructions for game - test, test format, score sheet.

Teddy Bear (an object with a certain amount of ambiguity)

INSTRUCTIONS FOR GAME - TEST FOR LANGUAGE EXPERIENCE DEVELOPMENT [27]

Note to "Tester" or Teacher:

Offer no help, unless the child asks. If the child asks, give alternatives to directions (alternatives are included in the plan which follows). Limit alternatives to two for each child. If a child is disruptive and does not cooperate after two requests to stop his disruptions or choose his alternatives, send him back to the teacher or teacher assistant for individual testing at a later time when he is ready. If at all possible, tape record the game session.

Instructions:

1. Choose five children who are on different levels of language development in your class (e.g. 2 high, 1 middle, and 2 low) and who are willing to try the game.
2. Introduce the test as a game. Do not use the word "test" (i.e., say to children, "I am going to try out a game with you. There is some part of the game each of you can do, if you are willing. If you are not willing, I will ask you to leave the group and take your turn at another time.")
3. Place a Teddy Bear on a table. (A Teddy Bear has a certain amount of ambiguity, i.e. - it's for boys as well as girls.)
4. Ask children to sit at the table. Ask each child to pick up the bear, look at it, feel it, pass it onto the next person. While the children are talking, write down one sentence that each child says on separate paper. If a child does not say anything at the end of 5 minutes, ask if he is willing to say something he noticed about the bear. Choose a sentence that has many "easy to read" words in it. ("Easy to read" words may be found on the "250 Most Commonly Used Word List")

5 min.

5. Tell the children, "I have written down something that each of you said while the bear was being passed around. Some of you may be able to read some words which you said." Give each child a copy of his own statement. Ask each child if he can read any words on his paper. Ask him to read the words he knows, if he is willing. Tell them: "I will read to you those words which you don't know, if you will ask me."

2 min.

6. Tell the children to "Think about what you read. Think about you and the bear." Pause. Tell the children "I'm going to ask you to draw a picture of yourself and the bear."

5 min.

7. "Think about one color that you would like to use. Tell me that color."

(Note: to avoid losing the focus, give the children time to think about the art direction before handing out the paper and crayons. If a child asks for a color which is not in your box or basket of crayons, ask him to pick a color that is most like the one he wanted or the opposite of that color. If he doesn't like that color, ask him to "stick with that feeling of not liking the color" as he draws. If a child is unwilling to draw a picture ask him (if he would like to continue with the game) to watch the others as they draw their pictures.)

8. Give each child a piece of newsprint 12" x 18."

When you hand out the paper tell the children to "use as much of the paper as you feel comfortable with for their drawing." To avoid copying, tell the children, "One of the rules of the game is to hide your paper so that no one else can see it." If the children continue to look at another's work tell them to turn their backs away from the group. (Alternative: If a child says "I can't draw a very good picture," ask him to draw a picture which he thinks is "not good.")

9. Ask children to look at their picture and then write three words about their picture.

5 min. (Alternative: If child says "I can't write or spell the words," ask him to write what he thinks the word might look like or write "No, I can't" or "No, I won't.")

After children have finished writing words, ask one child at a time to read his words.

10. Ask the children to write a story about their picture using their three words. If a child needs help getting started ask him to write what he would say to the bear and what the bear would say to him if they were talking together. (Have available 250-word list. Print the words on 18" X 24" construction paper, 25 words to a page , alphabetically arranged. If child asks for help with spelling, he may check the lists. Tell him the 5 min. words are arranged in the same order as the alphabet. Or, he may check with another child in the group. Or, he may still have a word misspelled, and write it that way. Note what words the child spells without looking on the list. How many are correctly spelled? Does the child use the word list? Does he understand how to find words in alphabetical order?)

11. Ask children to read their story to you if they are willing and the other children.

2 min. (Alternative: If child is not willing, ask if he is willing to read to you alone, after the others have left.)

12. Keep a copy of pictures and writings for scoring. Tell the children that you are making a collection of these pictures and writings and that when you are finished with them you will return them.

Suggested Additions to the Game-Test

1. After children have finished writing words, ask one child at a time to read his words. When each child finishes reading his words, choose one of his words which has many rhymes. Ask him if he would tell you some words that rhyme with _____. (e.g. man) Continue with each child. Limit time to 30 seconds per child to think of rhymes. If child asks for help, give an example (e.g. man ends with "an"; can ends with "an." Can you think of more?)
2. After going around to each child with rhymes, choose one of their words which begins with a consonant or simple consonant blend. Ask each to name other words which begin with that same sound (time limit 20 seconds). If a child asks for help, give an example (e.g. "man begins with "M" sound - mouse begins with "M").

SCORING DEVICE[28]

Name of Child _____Age__Number Years Follow Through __School_____

Teacher _____

ORAL LANGUAGE

1. Did the child talk? Yes___ No ___

   Did the child read Yes __ No ___

2. (a) Write the child's statement or words used. Underline words corresponding to "250 Most Commonly Used Word List".

READING

(b) Write words child did not know how to read. Underline those words which correspond to 250 List.

ART

3. (a) Did the child draw a picture? Yes___ No ___

   (b) Attach picture

   (c) Did the picture relate to his experience with the bear? Yes___ No ___

LISTENING - TAKING DIRECTIONS

4. (a) Did the child begin work without asking for directions repeated. Yes ___No ___

   (b) Did the child follow directions? Yes ___No ___

WRITING

5. (a) Did the child write words about his picture Yes ___ No ___

   (b) Write words used

   (c) Were the words related to his picture? Yes ___ No ___

Did the child write a story about his picture? Yes ___ No ___

Attach Story

(a) Does his story have a beginning, middle, and end? (logical sequence) Yes ____ No ____

(b) Is the story rambling, disconnected? Yes ____ No ____

SPELLING - USE OF RESOURCES

7. Did the child ask for spelling help? Yes ____ No ____

(a) Did child use word lists? Yes ____ No ____

(b) If he used the word list, did he look up words in alphabetical order without help? Yes ____ No ____

(c) Did child use other children for spelling help? Yes ____ No ____

8. List mispelled words. Underline words mispelled that correspond to 250 Word List.

FORMATION OF LETTERS (HANDWRITING)

9. (a) Did child form all letters correctly? Yes ____ No ____

(b) List letters not formed correctly.

WILLINGNESS TO READ

10. (a) Did child read his story to tester and other children Yes ____ No ____

(b) Did child read his story to tester alone? Yes ____ No ____

11. (a) Did the child leave the group before the end of the game-test? Yes ____ No ____

(b) Did the teacher send the child from the group before the end of the game-test? Yes ____ No ____

(OPTIONAL)

(a) Did child supply rhyming words to the word which the tester selected? Yes ____ No ____

(b) List rhyming words supplied in 30 seconds without help

(a) Did child supply words beginning with initial consonant or consonant blend? Yes____ No ____

(b) List words child supplied beginning with initial consonant or consonant blend.

LANGUAGE GAME-TEST VIDEO-TAPE

Assignment #16

The video-tape provided is of the Language Game-Test. It is designed as a model of a teaching process for any similar language experience, as well as a game-"test". Jane Pechman, on the Language Development Team of Follow Through Program, FWL, is the teacher of a sample group of 2nd graders from Berkeley Follow Through classes.

My suggestion is to view the tape with several other teachers. As you observe the tape, write a description of what you see happening -- interaction between teacher and children. Examine the steps of the process.

Examine the steps of the process.

After viewing the tape,

a. Write what you would put into a child's individual folder for record keeping.

b. Write what the next step would be for his skill development.

c. Read your writing to a partner. Discuss what is similar in your writing, what is different.

d. Group discussion: Possible topics:

(1) What would you do similarly to what Jane did on the tape?
(2) What would you do differently?
(3) How would you modify this lesson for similar lessons in language in your classroom?

e. Follow-up: Write a plan for how you will group your children now.

EXPECTATIONS AND REALITY -- INTEGRATION [29]

Assignment #17

a. Read over what you wrote in Assignment #1.

b. Write 3 things you got from these two sections that you did not expect.

c. Write 3 things you did not get from these two sections of the competency that you expected.

d. Write a description of your response to what you have just written.

SECTION III:

MOVING FROM FAMILIAR TO UNFAMILIAR - FROM TEXTBOOK TO LANGUAGE EXPERIENCE

Moving from a familiar to an unfamiliar position in language may be done in several ways with different language programs. I have chosen to deal with two types in this part of this unit.[30]

One possibility of moving from a familiar to unfamiliar position in language development is for a teacher who is accustomed to working with textbooks and programmed series to use language experience.

Teachers who have had all or most of their training in textbooks and drill exercises may have their self-images seriously endangered if they push themselves or are pushed by too much new material too fast. Some teachers who have had most of their training in textbooks may begin to wonder as they observe children's dull and listless or disruptive responses to the reading lessons. Some may feel that the child is "impossible" and some may begin to recognize in many cases the child may be responding appropriately to a textbook presentation which is dull and does not relate to him and his world. Recognition and realization of this is not easy. It is a shock for many teachers when they realize that what they have been taught does not "work".

I want to make it clear that I write here about the use of the texts and programmed reading "series" not because I approve of them or advocate them. I am writing for teachers who are used to using them, for teachers who want to use them for guidelines or as a transition to a more relevant language program for children, or for teachers who are required to use them in several districts and must accept these requirements as part of their limitations. What I propose is a way of helping teachers to move to another position, simply beginning with what many are used to.

Most reading programs and texts teach comprehension, encoding, decoding, phonics, discrimination skills and sentence structure but the language and content often is unrelated to a child's experience so that he cannot apply what he knows in order to solve specific problems and begin to make generalizations. Drill exercises and workbooks presented with most texts help a child to memorize what he has learned and may help to increase his auditory and visual perception with practice.

Reading games may help a child with patterning and solving spelling and pronunciation problems. However, some of the games or exercises only scratch the surface. The words stick like cockleburrs or grass onto the sweater of a child as he rolls downhill. The child may not be able to use what he has been given for deeper meaning and understanding in relationship to himself because he has not had the opportunity of relating work to his own experience (lack of culturally relevant material) an and he has not experienced a word or sentence through many of his senses (sound, movement, art).

I write about the use of texts, programmed series also to point out some of my objections to using them as they are written and to give examples of how even some of the ones which I do not like, may be used more creatively. My objections to certain texts or parts of them is based in part, on the content and cultural irrelevance. May words in texts are not in a child's vocabulary (e.g. "ram" as found in Distar, where pictures of a "sad ram" are ludicrous). At times content is nonsensical, like a jokebook (e.g. What Squirrel climbs the bark of a tree? It is a truck. What rabbits go hopping, skipping and jumping? -- Harper Row). I much prefer "Cats and Kittens" by Scott Foresman, 1971, in which photographs of cats and kittens are used, with a simple though somewhat uninteresting text. Bill Martin Series contain choral reading, which children love to do. This may be done with good poetry and children's own dialogue as well. Most children love Dr. Seuss and his "Easy-To-Read" books. In the Sullivan example which follows, the story and pictures are silly. Children's language is so much more alive than this and contains so many of the same words. Texts which purport to help black children to use their own language in reading, are put-downs for me, by the labelling of "everyday talk and school tale" (Psycholinguistic Reading Series - a bi-dialectal approach, Board of Education, Chicago). My other objections to texts are based on "how" they are presented; drill exercises, repetition, nonsensical teacher directions,

"fire and gun" methods of teaching, and misuse of the terms "individualizing" and "self-pacing" in the name of "programmed learning."

I can recognize the pressure that is placed on teachers to have their childrens' reading scores on tests improve, and I appreciate the bind that many teachers find themselves in because of this.

I am concerned that teachers prepare children for tests in more creative ways than have been done in the past.

Whatever the the reason teachers use texts -- because they are familiar, part of the requirements, or a guideline for teaching concepts and skills -- there are ways of working with many of them in a more "responsive" way than written. It is my hope that if teachers learn to make modifications and adaptations from texts so that concepts and skills are related to the child and his experience, they may learn to use the material for more meaningful curriculum. She may use texts simply as guidelines for what concepts and skills she plans to teach using the children's language and what they present as a basic part of her material with recognition that it is more important <u>how</u> she teaches than <u>what</u> she teaches.

There is no one text or reading program that is "right" for every teacher or every child. There are no reading programs which contain "every" element in language which is necessary for "every" teacher or child. Here I will mention a few programs which I have not dealt with in this unit. ITA and IPA offer phonics and sight skills, and integration with some creative writing, "Words and Color" offers phonics and sight skills with some integration, using art and writing. Individual Reading Program offers a program using library books rather than texts. Sylvia Ashton Warner uses children's organic language, however her repetitions do not come as new experiences each time. (Each program has its strengths and its weaknesses and often the "good" of the teaching depends not on the texts but what the teacher does with what she has, how she combines from several sources, and how she teaches, using her own style.

In this program I include the following which texts and other language programs do not include for the teacher:

1. teacher's objectives
2. teachers's expectations
3. teacher's limitations
4. individualization for each teacher (consideration for teachers -- where they are -- most programs talk about where individual children are but not teachers)
5. models for a process of teaching, where content is part of that process.
6. a way of helping teachers to integrate experiences.
7. a way of combining both cognitive and affective skills in a learning experience.

Although I do not deal with specific language skills and sub-skills in sequence as do texts, I do include these skills as part of the content of a process. I have also included the following in the Responsive Program which many texts do not include.

1 -- using a child's spontaneous vocabulary or "organic words" in language (Part II - Responsive Language Program)

2 -- using a child's fantasy and experience as a part of reading (Part I, Part III)

3 -- using child's likes and dislikes to evaluate and modify lessons as well as helping him to "integrate"* or digest what he had been given (Parts I, II, III)

4 -- using fantasy, movement and art so that learning can take place in more than one media (Part III)

5 -- using work in each media in relationship to one another.

6 -- giving a child a choice in order to help him take responsibility for his actions in order to help him with his decisions, and to help him to us his alternatives* Part III)

7 -- allowing for individual styles of expression within a common lesson plan experience (Part I, II, III)*

8 -- giving a specific "focus" for the work the children are doing. (Part I, II, III)

9 -- Placing an emphasis on the "how" of teaching - (Part I, II, III)

Often programs include parts of the above (Roach Van Allen and Claryce Allen's Language Experience in Reading includes some parts of 1, 2, 3, 4, 5, 7, 8, but does not deal with 6,9 and does not consider teacher's objectives and where she is etc. Sylvia Ashton-Warner includes 1, 2, 7, 9. "Words in Color" includes 1, 2, 6, in a limited sense 1, 8 and includes phonics and sights skills.) Several programs do include some form of language experiences. A highly accomplished teacher combines these programs in a unique and careful way, using her own style.

In examples which follow I will include the use of "integration" (#3, 4, 6). The first series of examples are for "integration" following a "free" reading period with children. The second is following a reading lesson in a Sullivan workbook. This is an example of how a teacher may take a lesson from test or workbook and adapt the lesson to relate more directly to the children.

Further examples deal with modifications of texts, teaching skills of alphabetizing, word meaning, word families in a "responsive" way. The latter part of this section deals with a workshop assignment for more creative use of texts.

MOVING FROM FAMILIAR TO UNFAMILIAR: FROM TEXTBOOKS TO LANGUAGE EXPERIENCE

Assignment #18

a. Write what you expect to get for yourself from this section of the competency unit.

b. Write what your reasons are for choosing the material you have chosen to work with this year.

PROFILE - INTEGRATION OF READING WITH OTHER LANGUAGE ARTS AND TO CHILD AND HIS EXPERIENCE [31]

FROM TEXTS TO LANGUAGE EXPERIENCE

The chart which follows is designed as a profile for individual teachers -- an approximation of where each may be in language development at a given time, -- as she moves from texts to a more responsive language program. The goal is that she forms her own curriculum to meet the needs of her individual students, using reading material more relevant to children and integrating reading skills with other language arts and skills in relationship to the child and his experience.

The chart may be used at the beginning of the year as a statement of where the teacher sees herself then. She draws a line horizontally and vertically. She finds out where she is on a vertical line, then on a horizontal line and draws lines until they intersect.

A teacher may then make a projection of where she expects to be by the end of the year.

At mid-year or at the end of the year, she may draw her lines again to help her in her evaluation of what she may have gained or lost, to find out if her expectations are too high or too low for her in reality, and to help her to appreciate what growth and change has taken place. I would like to give a few examples of possibilities which may take place. The highest position which I have identified is a line which intersects at vertical #7 and horizontal #6. A teacher may choose to move in several ways -- either horizontally or vertically or both. If a teacher at vertical #2 and horizontal #2 chooses to move horizontally to #5, she will have gained a great deal in helping her children to integrate their experience in what may be dull and irrelevant reading with other media which may be very satisfying and relevant. The choice to move in this horizontal rather than vertical direction, avoid-vertical steps #3, 4, 5, may be a wise one indeed because of the risk she might run in sacrificing reading skills and record keeping if she had moved vertically. She may not be ready to handle reading in any way other than #2 at this time. It is

appropriate that she takes more time to understand more fully how children acquire reading skills and identify what the skills are that she is teaching, before she is ready to move higher on the vertical scale #5, 6,7, much more sophisticated levels. In working horizontally she may discover more about her children and how they learn.

For a teacher who begins at vertical #3, horizontal #1, it may be more appropriate for her to go back to vertical #1 and move horizontally towards #6, as she may have lost too much in the development of reading skills which parents and district may be upset about.

A teacher who begins at vertical #6, horizontal #1, may gain a great deal by staying at vertical #6, and moving to horizontal #3.

A teacher who begins at vertical #3 horizontal #3 may profit some by moving to #6 horizontally, but she may need more to move to vertical #5 and stay at horizontal #3 because of pressure of parents and administration, as well as possible childrens' disruptions.

Teachers need to carefully consider what they will gain and lose in making these changes. They also need to consider their placement of themselves on a profile chart for objectives and grouping of children and choices. It is important that teachers keep their style and pace of working, slowly building more confidence rather than push themselves and then push children in a way that is inappropriate.

It may be of importance for teachers to recognize, in playing their positions on this chart that I have not dealt with the use of Spontaneous Language or integration of language in various areas of the classroom (in any dept) in this unit.

I will present these concepts in the next two parts of the Language Program. However some teachers may be working with these concepts already and may place themselves accordingly on the chart.

PROFILE

In this profile I have not included the following programs as I have not dealth with them in this unit: ITA, IPA, Words and Color, Individualized Reading Program (IRP), although parts of these programs do fit into some of the categories.

FROM TEXTS TO LANGUAGE EXPERIENCE -- USING CHILDREN'S ORGANIC WORDS, SPONTANEOUS LANGUAGE AND ACTIONS

7. Teacher forms own language curriculum, synthesized from many sources -- focus on process --skills in sequence -- individualization -- records kept and evaluated.

6. Teacher uses texts as guidelines -- modifies -- process 50-70% of time --occasional use of spontaneous language, literature relevant -- records kept of skills taught and developed.

5. Basals or program used as intended 50-70% of time. Rest of time t. modifies. Use of choral reading. Games. Records kept of skills taught and developed.

4. Basals or program used as "free choice" reading with library books -- t. listens to individuals read -- games. Skills not taught in sequence -- limited record keeping.

3. Basals or programs used as free choice reading -- no focus given before or after reading -- games. Records kept of books read but few to no records of lang. skills developed.

2. Basals or formal reading program not used. Free choice library books-- games used. Children explore with little to no guidance. Few to no records kept. T. not clear about skills. No support for discovery.

1. Basals (e.g. Harper Row etc.) or programmed series (e.g. Sullivan etc.) used. Records kept of skills taught -- limited types of skills. Focus on content not process. Feedback stereotyped or limited "right-wrong". Own pace only within confines of workbook or text.

INTEGRATION OF READING WITH OTHER LANGUAGE ARTS AND TO CHILD AND HIS EXPERIENCE

1. Language arts taught as separate subjects -- not integrated into reading programs.

2. Child given workbooks to integrate what learned in texts -- other language arts separate and unrelated.

3. Teacher takes dictation or children write about artwork -- integration of art to writing -- Language Experience taught as separate subject from "reading."

4. Teacher helps children integrate their experience in reading with one other media -- focus given , 1-2 times per week.

5. Teacher helps children integrate their experience in reading with more than one other media -- e.g. from reading to drama to art to writing, 2-5 times per week.

6. Integrated curriculum. Reading and other language skills related to one another and to child and his experience at home and school.

DETAILS OF CHART: FROM TEXTS TO LANGUAGE EXPERIENCE -- USING CHILDRENS' ORGANIC WORDS, SPONTANEOUS LANGUAGE AND ACTIONS

7. Teacher forms own language curriculum, synthesizing from several sources. Focus on process. Content is part of process. Understanding of cognitive and affective skill development. Teacher has highly developed observation and listening skills. Uses poetry, relevant literature, play reading, choral reading, childrens' organic words and spontaneous language to teach reading. Teacher clear about what skills are appropriate for her children. Skills are taught in sequence. Records are kept of skills taught and developed. Teacher evaluates what child knows at beginning of year, what she plans to teach, what child knows at end of year. Individualization, pace appropriate for each child.

6. Teacher uses texts or programs as guidelines only. Takes skills from texts and modifies them for her own lessons relevant to children in her classroom. Focus on process of teaching 50-70% of time. Uses childrens' spontaneous language to teach reading occasionally. Has literature relevant to children in her classroom. Records are kept of skills taught and skills children have learned during year.

5. Basals or other language programs used as text intended 50-70% of time. Other 30-50% of time teacher modifies from texts. Use Bill Martin Series or "Making it Strange" or library books and poetry for plays or choral reading. Games. Records are kept of skills taught and what skills children have learned.

4. Basals or programs not used as texts to teach skills, but are used in same way as library books for free choice reading. Teacher meets with individuals to listen to their reading. Use of games (FWL games, teacher-made, Montessori, commercially-made). Skills are taught but not in sequence. Records kept of books read and some reading skills taught on a limited basis.

3. Basals or programs not used to teach skills, but are used in same way as library books for free choice reading. No focus or direction given for reading. Some records are kept of books read but no clear records kept of what language skills have been taught and developed from beginning to end of year.

2. Basals or formal reading program not used. Library books used as free choice, also games and toys (FWL games, teacher-made, Montessori, commercially-made). Children explore as they wish with little to no guidance or follow-through. Few to no records kept of books read, skills taught or developed. Teacher experiments without written evaluations -- not clear about what skills she needs to teach or which ones ones the children are developing. Chld moves at pace which may or may not be appropriate for him. No support for what he has discovered from what he has explored.

1. Basals (e.g. Harper Row, Ginn, etc.) or programmed series (e.g. Sullivan, Open Court, Distar, contracted programs, etc.) are used. Records are kept of skills taught. Limited types of skills. Little to no understanding of affective skill development. Focus on content not process of teaching. "Instant Feedback" limited to "right or wrong" answers. Child moves at own pace only within context of his workbook -- how fast or how slow he goes.

DETAILS OF CHART: (cont.) INTEGRATION OF READING WITH OTHER LANGUAGE ARTS AND TO CHILD AND HIS EXPERIENCE

1. Language arts -- writing, art, spelling, movement, drama, music taught as separate subjects -- not integrated into reading program.

2. Child is given workbooks or games to integrate what he has learned in texts. Art and writing etc. are taught as separate and unrelated events.

3. Teacher takes dictation or asks children to write about their artwork -- e.g. integration from art to writing. Language Experience is used as a text and taught separately from other reading and skill development (e.g. phonics, etc).

4. Teacher helps children to integrate their experience in reading with one other media (art or writing or drama, etc). Clear focus given for integration experience -- 1-2 times per week.

5. Teacher helps children to integrate experience in reading with more than one other media -- from reading to drama to art to writing, as an example -- 2-5 times per week.

6. Curriculum is integrated. Reading and other language arts skills are integrated into total language program. Writing, spelling, art, dramatics, movement, handwriting all related to one another and to child and his experience.

PROFILE -- FROM TEXTS TO LANGUAGE EXPERIENCE AND INTEGRATION

Assignment #19

a. Beginning of the year: Find a number on the vertical line which most nearly approximates where you are on the chart. Find a number on the horizontal line which most nearly approximates where you are. Draw lines from those points until they intersect.

b. Expectations: Draw lines that intersect to show where you expect to be by the end of the year.

c. After drawing these lines write your response to this assignment. Possible questions to ask yourself --

(1) Are you where you thought you were before this assignment? Are you higher or lower on the chart than you had thought?

(2) If I have not mentioned where you are on this chart, what category would you write for yourself?

(3) How would you change this chart so that it would be more appropriate for you? Make these changes if you would like.

d. End of the year: Do the same assignment as (a.)

(1) Write what changes you have made

(2) What did you gain? Whad did you lose?

(3) Was your expectation higher or lower than what happened in reality? (You may want to find out how parents, administration, other teachers respond to your changes to help you to evaluate and check your perception of reality with others.).

(4) Write your response to changes you have made.

ON THE CONCEPT OF "INTEGRATION" [32]

"Every experience has the potential of producing, or resulting in learning. What determines whether learning takes place or not is what the person does with what he or she selects from an experience. It is the activities that follow the experience that provide the means of reorganizing the elements of the experience into something that is learned."[33]

What I am interested in with teachers, and I hope teachers with children, is not so much what I give, but how you apply what I give -- sometimes in your own personal lives, and how you work with your children. Each of us integrates in a very different kind of a way -- sometimes it means taking an idea and keeping it in the back of your mind, until you are ready to use it at a later time -- maybe you do not assimilate that until years later.

An analagous situation is one in which a child is given an opportunity to have an experience in one media (e.g. practice of skills in a workbook, or reading during free reading time). To help him to use this experience a child may express what was important to him in another media (fantasy, movement, or art, or expansion of a phonics lesson). Later, to further the process of "integration" in still another media, he may tell or write a description of his artwork or his experience in doing it. This leads to story-telling, reading, writing. Or he may tell or write what he liked or didn't like and why, as a way of beginning to evaluate what is important for him. As a child works in various media, using the integrative process, he may be developing new skills in movement, art, language, reading, writing, with the work in each media related to one another. At the same time, he may have the opportunity to develop a more healthy concept of self.

CONCEPT OF INTEGRATION

Assignment #20

"Integration" is important so that experiences are not simply "done", collected and forgotten about or cancelled.

After each reading or viewing of video-tape, I have provided an assignment which is intended to help you to "integrate" or to assimilate this material so that you can give personal meaning to yourself, and your students. Although "integration" may be done in several different media (discussion, movement, physical exercise, sleep, artwork, writing, teaching). I have chosen to give you assignments using the media of writing and discussion only, with some suggestions for reading. I have chosen this media because I am not with you personally to help you to use other media, with support and feedback,[34] which is crucial for both teacher and student. For this reason, I strongly urge you to share your writing and reading with other teachers, so that you may gain from one another. It is important to learn what a person has gained and/or lost from that experience, so that he can use that information in preparation for the next step in learning. This assignment is designed to help you to further understand the concept of integration. You may want to give similar assignments to your students.

a. Write different ways you have of "integrating." (e.g. How do you integrate an experience which has been most important to you in a language experience in your teaching day or when you were a child? How do you integrate one which has been least important for you?)

b. Write 3 things you have liked about this unit so far and why?

c. Write 3 things you have not liked about this unit so far and why?

d. What will you use of what you have gotten so far?

INTEGRATION OF READING

The following are 3 descriptive examples of integration after children's "free choice" reading time, by Jane Pechman, when she was student-teaching in a Berkeley Follow Through classroom. These examples are models for use of integration of an experience in different media. Children are given an appropriate focus[35] so that they may work individually within a group. These examples illustrate a teaching process which may be modified for similar language experiences. The assignments are relevant to the children, and related to their experience even though the reading material may not have been. Various skills for language development are included. Childrens' personal style and expression is encouraged. The examples illustrate some of the importance of the beginning of meaningful group sharing development of a more positive self concept for children who dislike reading.

INTEGRATION OF READING USING MEDIA OF WRITING

By Jane Pechman

Purpose: to help a child find personal meaning through storybook characters.

to help a child assimilate a reading experience through the media of writing.

to give a child a "focus" for integrating his experience

I used this lesson plan with children who had varied levels of reading ability (6, 7, and 8 year olds). It was the first time I had worked with many of these children. They were highly resistant to assimilating material from what they had read.

Lesson Plan

1. From what you have just read, pick one character you would like to be friends with. Write why.
2. Pick one character you would not like to be friends with. Write why.

When I gave the assignment to one child -- he smiled and said, "Oh boy!" Another child, who was listening to me as I gave the assignment asked, "Can I do it too?"

One child who usually read page after page, giving me an impression she did not understand much of what she read, and needed help in seeing what in the reading had personal meaning for her, told me she didn't want to do it, but she would. She was trying to read Cinderella. She wrote: "I would like to be friends with Cinderella because she would not make me do work. I would not like to be friends with Prince Charming because he would ask me to marry him."

Some of the boys in the class wrote about television stars they would like and not like to be friends with. I would use this lesson not only for follow-up after reading, but also as a focus for writing stories.

INTEGRATION OF READING USING MEDIA OF ART AND STORYTELLING

By Jane Pechman

to increase skills in sequence, organization

to help a child demonstrate his understanding of story content

to give children an opportunity to share what they read with one another

to give children a focus for remembering, drawing, sharing.

(In this classroom of 6, 7, and 8 year olds, there was a half-hour reading period each day. The teacher assigned the "slower" readers to basals and the more advanced readers. They were delighted when I gave them the assignment and went right to work on their reading. Usually they procrastinated, a and avoided "follow-up" lessons giving me the impression they did not understand what they read or didn't recognize how important their responses were to what they were reading.

Lesson Plan

1. Think about the beginning ..... middle ..... and end of the story you have just read.
2. Pick out what was the most important part of the beginning, middle, and end, for you.
3. Draw three pictures -- one for the beginning of the story, one for the middle, and one for the end.
4. When finished, share your pictures. Tell what each picture is about.

When all three finished reading and doing their drawings, we got together in a circel on the floor. I said that I would ask one person to start and share their pictures, telling what each picture is about.

The kids seemed excited. I was surprised. They had never shared pictures or their work in this way before and I was surprised that they were willing to give each person a turn and look and listen. They were given an opportunity to share their own material, rather than be told what should be by the teacher)

I asked David to shart. He held up each picture and told what was going on in the story -- e.g., "this is when Mary went to see the pirate." David talked very fast. I asked him if he was willing to slow down. He wasn't. He needed more time and more experience in this kind of sharing. Next was Cindy. She was very shy and spoke very quietly and looked down as she showed her pictures. Marah showed her pictures very proudly. She got to draw a picture of a princess -- her favorite thing to draw -- and show it off.

If I were to do that same assignment again, I would tape record it. And ask the children to listen to themselves on tape. I would transcribe one statement from each and perhaps make a book. I would ask them to do it every day for a week. It would be a record for them, of what they had read.

INTEGRATION OF READING USING MEDIA OF ART AND WRITING

By Jane Pechman

Purpose: to help make reading more enjoyable for a child who hates it

to help a child gain more confidence and develop a more healthy self-concept while reading

to give a child a "focus" for reading, art work, and writing

to relate a child's reading experience to himself, his language and his experience

I used the following lesson plan with one of the slowest readers in my class. She didn't like reading and had great difficulty concentrating. Everyday I gave her a focus for reading, e.g., to find some new words, or practice the old ones. I always told her to read a certain number of pages and write the words down she didn't know. Before she read to me she showed me her list. I told her the words and asked her to choose one for her word bank.

Lesson Plan:

1. Practice reading pages 78-79 from your reader.
2. Make a list of the words you come across that you don't know.
3. When finished, I will ask you to read to me.

This particular day she chose the word "running" for her word bank. The story she was reading was about girls running down the street. When she finished reading to me I asked if she had ever seen a group of girls running down the street. She said, "Yes -- one when I was playing I seen 'em."* I wrote on a long piece of paper: "Once when I was playing I seen 'em." I asked her to underline the words in that sentence that she could read. She knew playing, I, and was. I read the rest of the sentence to her. I asked her to draw a picture of herself playing, as the girls were running.

---

*Use of Spontaneous Language to teach reading, adapted from Margot Biestman's Language Experience, Volume II. Also, from consultations with Dr. Arnold Pagano, University of California School of Education Supervisor.

Everyday I gave her a follow-up lesson of this type -- choosing one word -- asking her to talk about it --then writing down her sentence -- and asking her to draw a picture. After that, I put all of her sentences and pictures in a book for her. I asked her if she were willing to read that book everyday.

After working with her this way for two and a half months, she began to read willingly and increased her artistic ability. She gained more confidence in herself.

PROFILE: GROUPING OF CHILDREN AND CHOICES

Assignment #12

The chart which follows is designed as a profile for individual teachers -- an approximation of where each may be with their grouping of children and offering choices and helping children to find their alternatives. Teachers may choose to move in either vertical or horizonal position, or both.

a. Draw a vertical line from where you are now in your grouping of children for language.

b. Draw a horizontal line from where you are now in your offering of choices and alternatives.

c. Write your response to the position in which you have placed yourself.

d. What do you like about this position? What don't you like? Why?

e. Write what changes you plan to make during the year.

f. At the end of the year, do the same assignment as in (a.)
What has been successful in the changes you have made? Why?
What has not been successful? Why?
What would you change for next year?

WORKBOOK LESSON -- FROM SULLIVAN PROGRAMMED SERIES [36]

The following is an example of a Sullivan workbook lesson, with several different ways of working with this lesson, which may be more appealing to a child than these pictures or text.

SULLIVAN PROGRAMMED READING BOOK 6 -- p. 38.

Ann sat in the sand. A crab ran past. Ann picked the crab up. When Ann picked it up, the crab pinched her finger.

Ann sat in the ___and.

A cr___b ran past.

Did Ann pick up the crab? yes no

Did the crab pinch Ann? yes no

Ann has a pinched fing___.

The crab is back in the sa___.

38

SKILLS: Association of words with picture
Comprehension of story
recognition of sounds of s,a,er, nd.

INTEGRATION OF WORKBOOK LESSON -- FROM SULLIVAN PROGRAM

I. The first example is one using fantasy, movement, art, writing. Working in these different media may help children to more closely associate with the sounds and words the workbook or teacher is trying to teach.

1. Read the story to a small group of children or ask children to read the story to themselves. Ask each child to read one sentence aloud.
2. Ask the children to imagine themselves as a crab.
3. Ask the children who would like, to move like a crab might move. Some children may choose to observe other rather than participate.
4. Ask them to draw a picture of themselves moving like the crab in the sand or pinching a finger, or for those who observed, to ask them to draw a picture of another child whom he watched.
5. Ask them to write or tell (teacher takes dictation kindergarten, first grade) what they would do if they were Ann - what would they do if they were a crab.

II. The next example is one so that children may evaluate what they have been given. The are given an opportunity to express their likes and dislikes, as well as practice in reading and writing skills in a way that may be more relevant.

1. Ask the children what they liked best about what they had just completed in the workbook?
2. What did they like least?
3. Draw a picture of what they liked best and/or least?
4. Write one sentence about their picture -- or write a story.

III. These next examples are so that children may integrate further what has been most important to them in a lesson. These are reinforcement exercises. Children may take credit for what they know.

A.

1. Choose one word in the story they remember most
2. Write that word.
3. Write a sentence or story using that word --

B. or:

1. Choose 3 words, one that they did not like or ones that they did like.
2. Write a story using those 3 words.

C.

1. Choose one word in the story you liked. Write that word. (e.g. crab).
2. Find the sound of "a".
3. What other words can you think of that have that sound?
4. Draw pictures of your words.

IV. The following are repetition and practice games, written by Flora Weggeland and Gene Berry, Program Advisors in Salt Lake City, who use Sullivan because it is a requirement in their district. [37]

1. Record words, letters, etc, on Language Master cards. Children can listen for "the sound of the day" or a word family, etc.
2. Some series of Sullivan words can be made into phonogram matrix games.
3. Use word families, etc. to make up a deck of cards for games like "Fish", "War", "Slap-jack".
4. Simple "Bingo" games with Sullivan words instead of letters and numerals.
5. Several teachers have used the Sullivan words in a spelling program. These words are grouped on study sheets. The child works with a partner or an adult. When he is ready to take his test, he requests an adult to read them to him. This is in addition to the word banks for each child.

INTEGRATION OF TEXT OR WORKBOOK

Assignment #22

As I recognize that teachers have a great deal to deal with in a single day, it would not be realistic to modify or expand each reading or workbook lesson. It may be most feasible for a teacher to have children integrate some by the end of the morning period of reading, or perhaps at the end of the day. This assignment is designed to give teachers the opportunity of making a practice modification for themselves.

a. Choose a lesson from a text or workbook that you are using.

b. Write what you would do to help a child to evaluate, or reinforce what he has been given, in a way that you have not tried before.

WORKSHOP: CREATIVE USE OF TEXTS

The following is a plan for a workshop for a group of teachers who would like to explore ways together for finding different ways of working with texts.

By participating in a workshop, teachers may find new ways of working that they might like to try. In a workshop setting, a teacher has an opportunity to learn from other teachers and to find out where she is in language development, compared to others in the same field.

WORKSHOP: LANGUAGE EXPERIENCE FOR TEACHERS

"CREATIVE USE OF TEXTS"

by Margot Biestman

Purpose: 1. Opportunity to use material with which TEACHERS feel comfortable, and to experiment with this material in order to find new ways of working.

2. Opportunity to take a concept or skill presented in a text and relating it to child and his experience.

3. Opportunity to experience moving from familiar position (textbooks) to unfamiliar (language experience).

4. Opportunity to role play and get feedback, in order to become more sensitive to child in classroom.

5. Provide teachers with a choice of activity.

MATERIALS: Textbooks (required by district or chosen by teachers).

INSTRUCTIONS:

1. Look through your textbook and think about what concept or skill you would like to work with today. This could be a skill which you have had a problem teaching or it could be a skill which you have enjoyed teaching.
   a) If no textbooks are available ask participants to think of a concept or skill which they would like to work with today -- one which has been presented in a text, that they are familiar with.

2. Workshop teacher ask from the group which skill they would like to work with. Write no more than 3 on a blackboard. Ask participants to vote on which skill they would like to work with as a total group.

3. You have a choice of 3 groups in which group to work.
   a. Group 1 will work on a plan of presenting the skill as it is presented in the textbook -- to the total group -- in a role playing situation -- one role playing the teacher, several as the students. Those who do not wish to participate, share in the planning and observations of other groups and give feedback.
   b. Group 2 will work on a plan of presenting the skill in the textbook related to the child or children and their experience -- to the total group -- in a role playing situation, etc.
   c. Group 3 will work on a plan of presenting the skill in the textbook in any way that they would like -- to the total group -- etc.
4. Allow 15-20 minutes for readiness for presentation.
5. Each group present their lesson. While group is presenting, observers from each group take notes on action and interaction between students and teachers. Take time between group presentations for feedback from observer's notes.
6. Each role playing group describe their experience.
7. Large group discussion: Suggested topics?
   a. How were skills related to child's experience, how were they not?
   b. How did skills relate to other areas of the classroom (art, listening, writing centers).
   c. What would be follow-up activities, so that "drill" would come as a new experience each time?

d. What was the difference in the responses of the students in the 3 groups. What was the similarity?

e. What was the difference in the response of the teachers in the 3 groups. What was the similarity?

MB:msc

TAKING SKILLS FROM TEXTS AND MAKING MODIFICATIONS FOR MORE RELEVANT TEACHING/LEARNING

The next example is one of taking a skill from Open Court[38] and teaching it in a way that a teacher wanted to teach it -- in a more "responsive" way for her. Kathy Freeman[39] tried this first, as a member of a group of teachers in my workshop "Creative Use of Texts" in Reno, Nevada, Feb. 1972. The problem the teachers were working on was how to teach children to read a word they had not seen before. They chose the word gargantuan to teach a group of 2nd grade children. The teachers divided themselves into two groups. One group demonstrated by role playing how they would teach children to read the word similar to how Open Court would present it. The other group demonstrated how they wanted to teach it -- in a way they felt was more "responsive."

The "Open Court" teachers taught the word by breaking it up into syllables and asking "children" to sound out each part -- according to Open Court's labeling for different sounds.

The teachers who demonstrated how they wanted to teach the word (not as Open-teachers), used the length and meaning of the word as sight clues for the "children." They used some of the "children's" spontaneous responses and past experience to teach the children to read the word. (e.g. a child didn't know "gar" so the teacher gave the clue that it rhymed with "car" which he was familiar with.

At the end of the workshop, teachers concluded that they needed to teach skills of reading using both phonics and sight, and that Open Court readers and Language Experience could be brought much more closely together than they had realized -- that both could be combined, rather than be taught as two separated subjects.

In this next example, Kathy modified this lesson for her children in 2nd grade. She uses skills of sight vocabulary, observation, childrens' previous experience, comparison of sizes, previous vocabulary learned by sight and sound, word meaning, relationship to history -- integrating what children knew before and introducing new facts words and concepts.

LEARNING TO READ A NEW WORD - WORD ATTACK SKILLS - WORD MEANING

Kathy Freeman, 2nd grade Follow Through teacher, Reno, Nevada

Edited by Jane Pechman

The following example illustrates how Kathy Freeman, a Responsive Follow Through teacher from Reno, Nevada, introduced a new word to her class.

Before the children came in after lunch Kathy wrote in very large letters on the board: gargantuan. As the children noticed it, many of them asked her what it was. Some responded to the size of the word, some began to make guesses about what it was.

"I thought it was grandpa."

"It looks like gigantic."

Kathy asked the children to describe what the word looked like

"It's big." "Huge." "gigantic." "Tall." "Long." "Has some of the same letters in it. I can see 'ant' in it."

Hearing the word ant, Kathy asked the children to say what they thought of when she said the word ant.

"Small" "A insect ... six legs ... thorax ... abdomen."

She wrote the word small, in very small letters and then asked, "Could I describe "ant" in this way"

"Yes," the children said.

She pointed back to "gargantuan," written on the board and said, "Do you think this word might describe an ant?"

"No -- it's too big a word for just an ant. "It sounds big."

"What else do you notice about this word?" she asked.

"I see tan in it." "I see Nat." "two g's." "Two n's." "Three a's." "Let's see how many words we can make out it!"

The children began to list the words; Kathy wrote them on the board: tan,

ant, and, an, gun, ran, run, gnat, gnu, at, rat, tar, gut, Nan, nag, fag, tag, gang, tuna, grant, nut.

Then she told them the etymology of the word. "A French writer, several hundred years ago wrote a story about a man. Do you remember how the words America, Bowie Knife and Beauford Scale came from people's names? Well, this French writer wrote about a kind who was huge, he ate tons of food and drank gallons of wine. His name as Gargantua."

"Is that what that says? Gargantua?" a child asked.

"Does it look exactly like Gargantua?"

"Yes." "Now, that word ends with an N . . . gargantuan."

"That's right," Kathy said. "This word describes someone or something that is like that king -- huge. Can you think of anything that is huge?"
She wrote them on the board:

"A Horse standing on its back legs." "The Statue of Liberty." "An elephant.: "A gorilla." "Lincoln sitting in his chair in that place in Washington." "Disneyland." "The White House." "Harold's Club." "Reno." "That other school we visited." "Our tree outside with the four trunks." "A giraffe."

"What do you think? Is a giraffe gargantuan?"

"Yes." "No. It's just tall, gargantuan is huge-er."

She asked if the children used the word at home, what did they think their family would say?

"They'd ask, what does it mean?"

"Would you be able to tell them?"

"Huge." "Gigantic." "The biggest." "MOre than tall."

Then the children thought of ways they could use the word in a sentence and tried spelling it first by looking at the word, then without looking.

TAKING SKILLS FROM TEXTS MAKING MODIFICATIONS FOR MORE RELEVANT TEACHING/LEARNING 40

WORD FAMILIES
PHONOGRAMS
RHYMING
INITIAL CONSONANTS AND WORD ENDINGS

This is an example of taking a skill and modifying it - from Harper and Row Series, or Durell Phonogram List and Dolch 250 most commonly used word list. This example illustrates the teaching of reading skills and relates them directly to the child and his experience in dramatic play, and understanding of concept of their own family and self, using the analogy of family to word families. In this way teaching may be more relevant for children and they may be willing to learn reading skills with more understanding and more delight than learning the same thing through texts, workbooks or reading programs. The teacher takes the role of director of a play, giving minimal but clear directions. Most of the time she takes the role of an observer. She may learn a great deal about children and their family from observing them and their interaction in this lesson.

Word Families:
A learning episode for Kindergarten-first grade

For:

A group of 7-9 children (teacher may include more children as observers, if she would like).

Materials:
3-4 large cards. One of the following is written on each card (op), (in), (at). etc.

3-4 large cards. One of the following is written on each card (op), (m), (h). etc.

Instructions:

1. Ask 6 children to choose that family in which they want to be the adults - - the "op" family, the "in" family, or the "at" family. (e.g. could be Mama "op" and Papa "op" -- or if not Mama another adult -- Aunt, "op" grandmother -- or if not Papa another adult -- grandfather, uncle. Give this choice because some parents may be divorced, dead, moved away etc. and each child needs to be given support for his concept of family, not a stereotyped one that the teacher thinks should be. Let the children choose).

2. Give each family the card of their family; and ask them to sit as pairs with some distance between the pairs. (Teacher may want to ask them to briefly construct their "family house" using chairs and blanket covering for roof.

3. Ask each pair to announce who they are (e.g. Mama "in" and Uncle "in")

4. Give cards p,m h, to 3 children who will play role of child. Ask each to make sound of his letter.

WORD FAMILIES CONT.

5. Tell the children they are to visit different families and take their card with them. When they get to a home, ask what will happen when they join with the family (e.g. "What family lives here?" -- "The 'op' family. I'm Grandpa 'op'. Who are you?" -- "If I join I'll be 'pop' ".

6. Give the children time to act out what happens in the "op" family with the addition of "p" "pop." Observe the spontaneous interaction.

7. "m" and "h" may visit in the same way, while "p" goes to "in" family and "at" family. What happens in each? OR:

8. What happens when "m" joins as a brother with "p" in the "op" family?

9. What happens when "h" joins as a 3-some in the "op" family?

10. What happens in a family where "p" makes a real family word and "h" and "m" are nonsense family words? (e.g. "pin", "hin", "min".?

11. During this time ask children what has happened in each family. Write on board or on cards "pop", "pin" etc. as the action occurs, or children may write these for themselves.

Integration:

Reinforcement games

1. Ask visiting children to write their letter and combine it with the families they visited. Ask families to write their family letters and who came to visit them. OR:

2. Let children or teacher fill out a matrix (e.g.)[41]

	op	in	at
p	pop	pin	pat
m	mop	min	mat
h	hop	hin	hat

3. Which words are nonsense? which are not?

4. Cover the matrix with blank cards and ask children to guess what word is hiding.[42]

OR:

1. Ask children to talk about what combination of family they liked most and what they liked least?

ART

2. Ask them to draw a picture of themselves with their letter visiting a family they liked best or least.

WRITING

3. Tell about their picture or write their favorite word.

TAKING SKILLS FROM TEXTS-MAKING MODIFICATIONS FOR MORE RELEVANT TEACHING/LEARNING

SKILLS OF DISCRIMINATION, RECOGNITION AND NAMING OF LETTERS, ALPHABETIZING

The following is an example of a way in which skills of discrimination, recognition and naming of letters, and beginning of alphabetizing is presented in My Alphabet Book by Rosemary G. Wilson and Mildred K. Rudolph.[43]

"Initial Presentation of the Alphabet

The presentation of the alphabet usually begins with a statement such as, "We will need to learn the names of all the letters of the alphabet so that we can read. I will point to each letter and say its name." (Name the letters while pointing to each in turn. DO NOT SUPPLY ANY ISOLATED SOUNDS FOR INDIVIDUAL LETTERS.)

The next step is the presentation of the Alphabet Song, using the tune of Twinkle. Twinkle, Little Star. This should be practiced for several brief periods each day in a variety of ways:

- o the children may sing as the teacher or a child points to the display letters
- o the complete alphabet page in this book (page one) may be utilized for pointing as the singing is done
- o Children may display alphabet flash cards, one at a time, at the front of the room as the song is sung"

In this example, I do not agree that naming of letters teaches children to read. For me, sounds are a crucial element in teaching children to read. I use the presentation of the alphabet, in examples which follow, to illustrate how content is part of process of teaching, show these skills may be taught in a way which is more relevant to children and where they are.

SKILLS OF VISUAL DISCRIMINATION, RECOGNITION AND NAMING OF LETTERS, ALPHABETIZING

The following is an example of taking a skill from the previous example and modifying it so that they may be taught in relationship to the child and his experience. These skills are needed later for dictionary work. The teachers use children's sense and enjoyment of movement and observation, content is part of process,[44] and children do not have to "sit-down-and memorize-how-to-do-it" before they are ready or interested. The latter method provoked a third grade boy to fantasy paying his teacher back by "doing to kids what was done to him" when he grows up. "I'd eat candy all the time, just like my teacher all period -- I'd play tic-tac-toe by myself. I be holdin' it down in my lap and be sayin' 'finish your work' and the kids be spellin' and stuff." In the following example children move themselves. They may move or "manipulate" plastic or wooden letters as a follow-up activity, or make the sounds of their letters (which I have not included here), or they may be ready and want to look up words in a dictionary.

MATERIALS:

-- large upper case and lower case letters (one of each) cut out of corrugated cardboard. (The upper and lower case letter should be strung together like the old fashioned sandwich board).

-- 26 Kindergarten or first grade children (Teacher does not need to use all 26 at once. She may use a few at a time or groups of 4, or half the class -- see examples).

SUGGESTIONS FOR USE:

I.

1. Give each child a sandwich board to wear for the day -- or ask him to choose one that is his favorite shape. (Children may wear different letters each day, to learn them.)

2. Tell each child his name for the day if he does not know it -- or ask a child who doesn't know his letter name to ask a child who might know it.

3. Ask each child to choose a partner and to introduce themselves by name (both front and back view - lower and upper case).

4. Ask each pair to join another pair and introduce themselves by name.

Integration: Art and Handwriting - Sharing -[45]

1. Ask each child to draw a picture of himself and his group, as they introduced one another.
2. Ask each child to write his letter and his friend's letters.
3. Each group share their pictures with one another and check the names of their letters -
4. Letters a child knows may be put on cards for his word box or file.

*Note: In this plan above, as well as in those that follow, a child needs to be given the choice to participate or not, with an option to observe other children.[46] He may draw pictures of children he observes or may write letters that he sees.

II.

1. Give each child a sandwich board letter and make sure that each knows his own name.
2. Ask children to stand on a line in any order they like and call out their letter name. (or the teacher may want to suggest an order such as "all those with the red socks line up, then blue shirts, etc." - out of alphabetical order.)
3. Write upper and lower case letters on board.
4. Ask children to arrange themselves in the order like the one on the blackboard. Ask them to move in slow motion, so they will remember where they came from.
5. Ask each to call out his letter name.
6. If there are not 26 letters, ask which ones are missing, as children call our names.

Integration: Drawing, discussion of concept of position -

1. Ask each child to draw a line and to put a mark for where he was in the first line.
2. Ask him to put a mark for where he was in the 2nd line.
3. Possible questions: a. Did you move higher up on the line?

b. Did you move lower down?

c. Did you stay the same?

d. Where would you like to be on the line?

e. Who and what letter was on that place?

III. Alternative to II

1. Give each child a sandwich board letter.

2. Write upper and lower case letters on board.

3. Ask children to get into line arranged like letters on board.

4. Ask each child to say his letter name and to ask who is on his right side. who is on his left side.

Integration: Art and Handwriting -

1. Ask each child to draw a picture of himself and who was on his right side, who on his left.

2. Ask him to write letter names for himself and his two friends (a and z have only 1 - friend)

3. Which comes first, 2nd, 3rd?

IV.

Rather than take the class as a whole, a teacher may want to work in small groups. This adapation is for groups of 4-5 -

1. Give each child a sandwich board letter and ask them to work in groups of 4 or 5 -

2. Ask them to introduce each other by letter name.

3. Ask them to look on the blackboard at the letter names and to arrange themselves in order of which letters come before or after other letters.

Integration: Handwriting and Art

1. Ask each to write the order that they were in.

2. Ask each to name something or somebody that begins with their letter name.

3. Ask them to draw a picture of that object on a card and to arrange the cards in alphabetical order.

V.

These sandwich board letters may be used individually or in pairs. One child may close his eyes and feel the shapes of the letters with his eyes closed. He may guess the name and have his partner verify.

TAKING SKILLS FROM TEXTS-MAKING MODIFICATIONS FOR MORE RELEVANT TEACHING/LEARNING

ALPHABETIZING (cont.)

Assignment #23

These assignments are examples of a teaching process[47]

a. What steps of the process that I used, do you identify in the example on alphabetizing?

b. Compare what you have identified to what I have identified on the following page.

c. How is this similar to or different from the example on "word meaning" or word families - "Language Games Test." which elements are same? which are different?

d. How is this similar to a process you have used? How is it different?

e. Write a sample plan for a lesson using a similar process that I have used, teaching a skill from one of your texts.

f. Try out your plan.

g. Write a description of what happened.

h. What criteria did you use? Compare to my list. Compare with other teachers.

i. How many times per week or month are you willing to try similar lessons?

Steps in Process Which I have Identified[48]

1. Teacher gives focus and direction.

2. Children respond to direction in naming themselves as letter. (Children identify themselves with their given letter by wearing it as a costume (dramatics).

3. Children use movement to identify themselves in relation to others - his position with them.

4. Response to what he has done in movement described in art.

5. Further identification of letter name with handwriting. (Response emitted, described, partially integrated)

SOME CRITERIA WHICH I HAVE IDENTIFIED

IN ALPHABET EXAMPLE

1. focus on process -- content is part of process.
2. cognitive and affective domains are brought together (e.g. skill of alphabetizing is taught, as well as concept of order, higher, lower, next to, right, left) Children have opportunity to develop healthy concept while learning skill - art work, interaction skills).
3. individualizing within a common group experience.
4. alternatives given for child who did not want to participate - (active observer).
5. children have opportunity to explore and discover.
6. teacher guides by questions - is a "facilitator"[49] of learning.
7. teacher has opportunity to learn[50] from her students.
8. teacher offers several different media for integration (movement, art, handwriting, discussion).
9. lesson is taught in relationship to child and his experience in doing.
10. teacher gives focus.
11. opportunity for self-expression.
12. directions simple and clear.
13. Child opportunity to identify with his given letter by describing what he has done in art, drawing, writing.
14. lesson is relevant for children who need to learn skills of naming letters and a alphabetizing.

CRITERIA FOR WHAT IS "RESPONSIVE" IN A LANGUAGE PROGRAM[51]

OBJECTIVES

-- process as content -- content is part of that process*

-- both cognitive and affective development is considered in a language lesson.

-- teacher is clear about and combines her own objectives with those of Responsive Program those of district, parent, children, texts she is using in her language program.

-- teacher has realistic expectations of herself and her children in meeting her objectives (considers appropriate pace and time mixture of students.)*

-- teacher's objectives coincide with childrens' a large % of time.

-- teacher helps children to learn from their mistakes* (rather than put downs).

-- skills provided are appropriate for where child is in his emotional and intellectual development, pacing, timing.

-- teacher moves at her own pace and recognizes and helps children to recognize their pace.

-- lesson has continuity from previous day or week.

LANGUAGE EXPERIENCES RELEVANT TO CHIDREN

-- teacher uses what children present spontaneously as a major part of the content material from which to teach reading, writing, spelling, art, movement, listening skills.*

-- teacher gives opportunity for child to make statements about himself and his learning, and supports* those statements without demeaning the child.

-- teacher uses childrens organic words* and spontaneous vocabulary to teach reading.

-- teacher uses literature and poetry which supports - is relevant to childrens' background experience.

-- children have opportunity to use choral reading.*

-- teacher gives children opportunity to explore and discover and use nonsense words, rather than tell them what they should look for -- rather than telling answers she guides by careful questions and statements.

-- Children have "individualized" experience within a common group experience.*

-- teacher gives opportunity to children to evaluate lesson by expressing

their likes and dislikes, with suggestions for how they might change lesson if they could. (teacher is a "learner" as well as being a "facilitator" of learning.)

-- teacher gives children opportunity for expressing negative feelings in social acceptable ways (artwork, writing, etc).*

-- children put what is important to them on tape recorder, language master.

-- curriculum meets various childrens' needs (children on different levels of development, different cultural backgrounds, interest, pace and style of learning).

-- children have opportunity to observe their speech recorded by teacher in writing or on tape°

-- teacher observes children and uses her observations as part of her language program.

-- skills taught in relationship to child's experience.

-- teacher adapts from texts according to the needs of her students (relevancy of material to children).

-- children are given appropriate choice of reading books.

-- teacher listens to children and accepts their language without trying to change it.°

-- children have a variety of listening experiences, relevant to their various dialects and language without "put down" or what listening is labelled "right" or "wrong" by the teacher.

-- children have opportunity to compare similarities and differences in what they hear.

INTEGRATION*

-- space, time provided for children to express their ideas in many different media°

-- teacher uses one or more of the following media to integrate textbook or reading experience art -- writing -- movement -- discussion -- dramatic action -- story telling. (child expands his understanding of a concept in more than one media).

-- teacher provides repetition as a new experience each time (as opposed to dull drill exercises).

-- language arts skills are taught in relationship to one another and to the child and his experience rather them taught as separate subjects.

FOCUS AND DIRECTIONS*

-- teacher gives clear focus* which allows for individualization to take place.

-- children are self-directed after focus is given.

-- teacher gives clear directions.

CHOICES AND LIMITATIONS*

-- teacher states own limits,* helps children to recognize and set their limits within a given lesson in language arts.

-- teacher gives appropriate consequences (which child can respect) for going beyond limits in a language activity.

-- teacher offers choice withing an activity - focus on how child uses the choice rather than what choice is.

-- teacher gives children choice of not - participating in a language lesson with a clear alternative for the child - (e.g. one possibility is observing and sharing with a group what he has observed, or write what "not-doing" was like.)
-- teacher helps child to find his alternatives

-- number of choices of activities going on at one time is according to limits of teacher.

-- teacher accepts her own and others objectives as part of her limitations.

GROUPING

-- children work in small groups and individually a large % of the time.

-- in large group language activities, teacher gives a focus which allows for individualization to take place.*

-- number of groups for language activities is within teachers' limitations.

-- children are grouped together in several different ways according to individual teachers' needs - (do not stay in static groups) -

RECORD-KEEPING

-- teacher keeps record of what language skills she plans to present and what skills she has presented.

-- teacher keeps record for each child of:

a. what skills he knows when comes to her class.

b. what skills he does not know when he comes to her class?

c. evaluation of where child is in his development of language skills.

d. what his responses are to skills teacher has presented. (these responses may be samples of his work).

e. her descriptive observations or reports.

f. what books he has read that he has liked and why?

g. what books he has read that he does not like and why?

h. what skills he knows at end of the year?
what skills he does not know at end of the year?

i. evaluation of where child is in development of language skills at end of the year.

FINAL ASSIGNMENT

Assignment #24

Part I: Self Assessment

a. Fill out charts on pages 17, 47, 74.

b. Write a description of how you have moved in these charts.

Where did you start from?
Where did you expect to be at the end of the year?
Where are you now?

c. Write your response to what you have marked on the chart.

d. Check your charts with some other teachers or supervisors, parents, children to see if their perception is the same or different from your own.

Part II: Evaluation and Suggested Changes

a. Write 3 things you liked about this unit and why.

b. Write 3 things you did not like about this unit and why.

c. If you had been the teacher or writer of this unit, what would you have done similarly? What would you have done differently?

FOOTNOTES

1. Goodman, Kenneth S. Choosing Materials to Teach Reading, p. 55.

2. Sagan, Eugene B. and Juanita B, Structure of Good Teaching: Creative Behavior Process, Institute for Creative and Artistic Development. Concepts such as process as part of content, "integration", "setting realistic expectations", "limitations", "functioning with choices within artistic limitations", "alternatives", "support", "evaluation as 'feedback' for the next learning step", "focus", "individualization within a common learning experience" are part of the development of the Institute program. These concepts as developed at the Institute, by Juanita Sagan, are at present being tested in a pilot program, TRIM, at Northwest Laboratory.

3. Hauss, Walter F., and McHugh, Walter, The Teacher's Reading Program, pp. 123,124, and 125.

4. Personalization Principle as stated by O.K. Moore, A.R. Anderson in Some Principles Clarifying Educational Environments. O.K. Moore's principles have been the basis for the Responsive Environment Program of Far West Lab, instituted by Dr. Glen Nimnicht. Director: Dr. Denis P. Thoms, Responsive Program.

5. footnote 2; setting realistic expectations.

6. from a Responsive Program classroom (1st,2nd,3rd combination) of Judy Jacobsen, Berkeley, Calif. Elsie Gee, Program Advisor, 1971.

7. a. report and video-tape by Betty Ward and Ann Cohen, Kindergarten teachers, Responsive Program, Marin County, Calif -- presentation for class "Workshop: Creative Behavior", Sonoma State College course taught by Juanita Sagan, April 1972.
b. another modification from a Responsive Program 1st grade, Lillie Thomas and Thelma Hagerman teachers, Owensboro, Kentucky, Dorothy Hawthorne, Program Advisor, 1971.

8. I have made adaptations, using principles of the Responsive Program and ideas from Follow Through Training Team members (Denis P. Thoms: Director, Natividad DeAnda: Coordinator of Training, Marta Ziegenhagen: Coordinator of Development, Joanne Yinger, Verna Rogers, Margot Biestman, 1972 and Barry Barnes: Coordinator of Development 1970-71). I have adapted ideas from Dr. Roach van Allen and Claryce Allen's Language Experience in Reading and ideas from development at the Institute for Creative and Artistic Development. I have also consulted Program Advisors and teachers in different parts of the country, using various texts and have done research with Jane Pechman (FWL Staff Member) on texts, basals, programmed series, and various language programs. June Byers made valuable contributions to me from her knowledge of many varied types of reading methods and programs in her course, "Reading: A Language Arts Based Curriculum", Universit of California Extension, 1972.

9. footnote 2.

10. ibid. Development of concept of "integration" From A Conversation Hour on Integration; Symposium, American Psychological Association.

11. from a lecture by Kenneth Johnson, for Berkeley Follow-Through teachers, University of California, Berkeley, Calif. 1971. Geraldine Gilliam, Program Director.

12. Van Allen, Roach and Allen, Claryce, Language Experience in Reading.

13. Psycholinguistic Reading Series, p. 17.

14. I have adapted the assignments in this unit, using principles in the Responsive Program and from development of similar assignments in courses at the Institution for Creative and Artistic Development.

15. Footnote 3, Setting realistic expectations.

16. I have formed this list of objectives from principles of the Responsive Program, and from Follow Through training staff. *While those items which are asterisked have been generally conceptaualized and discussed by many, the Institute for Creative and Artistic Development has contributed to the develoment of these areas, with modifications by Far West Laboratory Staff members.

17. Edited by Natividad DeAnda

18. See Patricia A. Johnson's video-tape of "Interview with Black Parents" in her competency unit, FWL.

19. Adapted from parent workshop, conducted by J. Sagan, Richmond School District, Calif. Title I funds, 1971.

20. Footnote 2. Development of Concept of Limitations, functioning with Choices within limitations, alternatives, Biestman, Margot S. Limits, On Alternatives For Disruptive Behavior, Wooten, Ernestine, On Setting Appropriate Limits, Rules and Consequences, Program Advisor, Goldsboro N. C. 1970, Barnes, Barry, Towards Self-Discipline in a Responsive Environment FWL papers.

21. Ibid.

22. DeAnda, Natividad, Demeaning Behavior FWL paper, 1970.

23. Footnotes 2, 20, 21.

24. Responses to a questionnaire by Audrey Svinth, Responsive Program, Tacoma 1971-72 - Leilani Jackson, Program Advisor.

25. See Language Game-Test in this unit, pg 55, or Language Matrix Game in competency unit on Problem-Solving, by Joanne Yinger, Keith Alward FWL Staff Members, 1972.

26. Format for Language-game-Test developed by Margot Biestman and Juanita Sagan, Footnote 2. edited for field test by Jane Pechman. This is a modification of a test written by Juanita Sagan and Margot Biestman, administered by Margot Biestman at Marin Country Day School, Corte Madera, Calif. 1970.

27. Instructions for Language Game-Test are modifications of Use of Spontaneous Language Workshop by Margot Biestman, paper, FWL, December 1970.

28. Scoring Device developed by Juanita Sagan and Margot Biestman, modified by Ann FitzGibbon, FWL staff member.

29. Footnotes 5, 10.

30. I have included texts (e.g. Harper Row, Gin-, Harcourt Brace, Psycholinguistic Reading Series etc. and programmed reading series, Sullivan, Open Court etc.). I have not included "Words and Color, I.P.A., I.T.A., Individualized Reading Program (IRP), although many parts of this unit may be integrated into those programs.

31. Footnote 10.

32. Ibid. "Integration here means digesting or assimilating an experience into your newly expanded self." -- from In the Beginning by Dr. E.B. Sagan.

33. Quotation from a workshop by Natividad DeAnda, National Workshop for Follow Through Program Advisors, Sumter, S.C. November 1971.

34. Footnote 2. development of concept of "support" and evaluation as "feedback" for the next step in learning.

35. Ibid. footnote 10 Development of concept of "focus"

36. From Sullivan Programmed Reading Book #6, p. 38.

37. From a letter from Gene Berry, Flora Weggeland, Program Advisors Salt Lake City, 1970.

38. Open Court Reading Program.

39. Mrs. Kathy Freeman, Second grade teacher, Responsive Program, Reno, Nevada, February, 1972, Al Di-Chiaro and Ann Siegfried, Program Advisors.

40. Biestman Margot, My Kindergarten

41. Language Matrix Game from Competency Unit on Problem-Solving by Joanne Yinger, Keith Alward, FWL.

42. Phonogram Matrix games, Barry Barnes, Ron Warner, Maurice Lyons, FWL.

43. "Initial Presentation of the Alphabet" from My Alphabet Book.

44. Footnote 2.

45. Ibid. also footnote 10.

46. Ibid. also footnote 20.

47. Footnote 2, also "There is a familiar pattern.....Experience in movement Art Handwriting. The order of the progression may be changed (and may; include reading, writing, spelling drama, etc). but the elements remain the same. Teachers may; adapt this pattern and progression of Language Experience." -- from Language Experience, Vol. I by Margot Biestman, FWL, 1970.

48. Footnote 2.

49. Phrase from Observation Schedule FWL by Marta Ziegenhagen and team, FWL, 1972.

50. Concept of teacher as "learner" from principles of O. K. Moore.

51. Footnote 16 for items which are asterisked. Items which are followed by a • are from Sylvia Ashton Warners's "Teacher", + are from Bill Martin Series, o are from Roach van Allen and Claryce Allen's "Language Experience in Reading." Those items which have not been marked have been generally conceptualized and combined with principles at FWL. I have formed this criteria in large. part from "Criteria for good Inservice Training Session "by Natividad DeAnda and Margot Biestman, paper FWL, 1971, and criteria from Follow Through Training Staff and from Program Advisors and teachers in Follow Through Workshops, Sumter, S. C. , 1971.

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READING PROGRAMS

NOTE: The following are reading programs that we consulted in writing the Competency Unit, however we selected just a few as examples of adapting reading programs to the Responsive Language Program.

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GAMES AND TOYS

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APPENDIX

Eight Lesson Plans - and Descriptions of Activities

by Jane Pechman
edited by Margot Biestman

EIGHT LESSON PLANS AND DESCRIPTIONS OF SOME OF MY ACTIVITIES IN LANGUAGE EXPERIENCE AS STUDENT TEACHER IN A BERKELEY FOLLOW-THROUGH CLASSROOM -- KINDERGARTEN--

by Jane Pechman
edited by Margot Biestman

I used the following lesson plans and descriptions with my language arts group -- a group of 12 children. The 'language arts' period was from 9:15 to 10:00 every morning. I was the student teacher in this Follow Through Kindergarten at Whittier School, Berkeley. My master teacher, Laura Basey, assigned 12 children to me for that language arts period. Elsie Gee was Program Advisor, Follow Through, and Louise Riles was Assistant teacher.

Editors Note:

The following plans with descriptions of the events are models for language experience. Jane has included description of events as well as her plans to illustrate some "responsive" teaching, as well as to give a more clear picture of the process used with some rationale. Children have an opportunity to express themselves in their individual life styles in several media (art, writing, drama, speaking.) They have an opportunity to share their work and get feedback building their self concept as learning basic language and listening skills, with sensitive interaction between teacher and student. Some of the episodes illustrate teacher's use of spontaneous ideas initiated by children. In each case, the teacher provides a common experience for the children in which individualization may take place.

Limits are an integral part of each learning episode, giving the children guidance and protection where needed, and affording them appropriate choices within their activity, for those who wish to participate, with alternatives for those who do not. These plans are also examples of how a teacher may adapt and modify, self-evaluate and change a language experience to fit her own and her children's needs from "A Responsive Language Program" of Far West Laboratory and LEIR (Language Experience in Reading by Dr. Roach Van Allen and Claryce Allen, Encyclopedia Brittanica.) These examples meet many of the "Criteria for Responsive Language Program," Margot Biestman.

MSB/

Plan for Field Trip to a Zoo [1]

Purpose: to give children the opportunity to express fantasies

to use art and fantasy experiences to learn new words relevant to the child's work.

Lesson Plan:

1. Close your eyes or cover them with your hands. If you find it hard for you to keep them closed or covered, open them for short periods of time or look at one part of the ceiling.

2. Begin to think about what you think the field trip to the Oakland Baby Zoo will be like. Think about what we'll see at the zoo. If you've been there before, think about what your favorite parts of the zoo are, and keep them a secret to yourself.

3. If you've never been to the zoo, draw a picture of your fantasy of what your favorite part of the zoo looks like.

4. When you are finished drawing, tell me one think about your favorite part of the zoo. Or, if you've never been to the zoo tell one thing about what you think the zoo is like. I will write down one sentence.

5. Choose one word for your word box.

I asked the children to close their eyes so that they could focus on their thoughts and fantasies as much as possible without interruptions by the various activities in the other parts of the room. When I gave this direction to "close your eyes" some of the children scrinched their eyes shut tight or pressed their hands tight over their eyes. This was the first time they'd ever had such a direction and I was expecting some interruptions and talking. When I said, "Begin to think about what you think the field trip will be like" everyone blurted out, "I've been there before." It was at that point that I said, "If you've been there think about your favorite parts of the zoo." I reminded several children to keep their eyes closed if they could, or look at one part of the ceiling and think "to yourself." All of the children kept their eyes closed for about 30 seconds.

As soon as I finished giving directions the children went right to the table and sat very close together and didn't give themselves enough room to move when

they drew. They also had set themselves up for pushing and shoving each other and starting fights. I went to the table and asked four children to move to another area of the room. When they were finished they came to me, and I asked them to tell me one thing about their favorite part of the zoo that they had drawn. I wrote down what they said and asked them to choose one word for their word box. I limited them to only one favorite word so that I would not be swamped by taking dictation for the entire morning. Another reason for limiting the number of words is so that the child may have fewer words to choose from for his word box and at this age, may be more likely to learn one word at a time than an entire sentence.

One child and I did not stick to my limit of telling me one think about his picture. Instead, he told a story about dinosaurs. I did not stay with my own limit of writing down only one sentence because I was so intrigued by the story. However, as I did it I worried that it would be too much for him to be able to read. I was relieved later, when I asked him to read all the words that he knew, that he could read the entire story and recognize the words out of context.

With the rest of the children I stayed with my limit of writing only one statement. They chose one word for their word boxes. Two children wanted the whole sentence for their word box. I said no -- that was too much -- for me and for them today -- and they finally chose one word after a while.

I would have followed up this lesson plan with an integration of the trip by asking children to think about the trip after it was over -- and ask them what they liked and didn't like, comparing their reality to their fantasy. I was unable to complete the follow-up because of illness for several weeks after this event.

A Book About Children's Families and Themselves

Purpose:[2]

to give children opportunity to express feelings and ideas about themselves and their families through their art work.

to give children the opportunity to integrate their home life and school life.

to develop, expand, and enrich child's vocabulary related to his work.

Lesson Plan:

First Day

1. Think of yourself at a time you liked this year. Draw a picture of how you looked at that time.[3]
2. When you are finished drawing your picture, tell me how you look in the picture. (teacher takes dictation)
3. Child chooses one word for word box.

Five children came over to a table in a corner of the room. I asked them to think of themselves at a moment in time that they liked this year and to draw a picture of how they looked at that time. I asked them to use as much space of the paper as they felt comfortable using so that they might give themselves permission to use their body movement in their drawings.

One of the most striking things I remember from this lesson is that all the children were willing to use movement and space in their pictures, and I had never seen them do that before. Perhaps they did it because I included the special direction of using as much space as they were comfortable with, which enabled them to use their larger muscles to the extent they needed. Also, when I asked them to tell me how they looked in the pictures I remember them speaking spontaneously -- telling the most important parts of the pictures for them. After I finished taking dictation they chose one word for their word boxes.

I was delighted with the children's responses. I told them after they had finished their pictures that I had planned to make individual books out of the pictures and the next pictures were going to be pictures of the people they lived with.

Second Day (or however long it takes to complete pictures of family members)

1. Think of the people you live with. Choose one person that you'd like to draw today. Think about that person at a moment you liked this year. Draw a picture of how that person looked at that time.

2. Tell how that person looks in the picture. (I took down one statement from their language)

3. Child chooses one word for word box.

(4. Finish up by asking children to draw the rest of the people in their families, one a day.)

The next day I gave the same lesson plan to the remaining five children from my language arts group. One child who was new to the class, and had moved from Boston to San Francisco to Berkeley, had not participated or interacted with any of the other children or teachers for the first two weeks he had been there. He was very shy and scared. I gave him the lesson and he went off to do his picture. He came back to me with a delighted look on his face and said, "Well, now what?" I asked him to tell me what he was doing in the picture. "Well, it was the time I was in nursery school and I'd made a block bed in the block area and I'm going to fall off." In the picture he captured the blocks in the air with one of his legs in the air, too. Then he asked if he could do another picture. I asked him who his family he wanted to draw. He told me he wanted to draw his mother. Again, he came back smiling and said, "This is my mother, the time when she was working in the garden in Boston and her friend came to help and I had lots of friends then. These directions helped the child to integrate his past experience with his present one, so that he was able to include himself and be included in a new group, which is so difficult at first.

INTEGRATION OF CHILDREN'S BOOKS ABOUT THEMSELVES

Purpose: to help children integrate* their art work by sharing it with a group.

to get and give feedback in a way that each child can say stop when he's had enough.*

to help children develop listening and oral language skills by participating in a group sharing.

to take credit* for what they have accomplished.

Lesson Plan:

1. Give children book along with one dictated statement about picture in the book.
2. Ask children to take a few minutes and look through the book.
3. Choose one picture they'd like to share with the group.

We all sat on the floor very close together. I handed the books out and realized that there wasn't enough room to look at them. Everyone was pushing each other to try and get enough room to see their books. I asked the children to "freeze" and told them there wasn't enough room -- that everyone needed to move back to make room for themselves.

I set up the structure for sharing -- keeping in mind that when children or adults share their work, they need protection on the amount of feedback they get so that they don't misuse it (by putting themselves down), get "upstaged" by of the audience when showing their own pictures, or disregard feedback because of hearing too much at one time. This structure enables children to develop listening skills.

Each child showed one picture at a time, and if they were willing, they read the story or sentence that went with their picture. If they could not read, I would read the story if they asked. If other children had a response they wanted

to make about the picture a child was showing, they were to raise their hands. If the person showing the picture wanted to find out other children's responses, he would call on only the people he wanted to hear from. Then each person who showed his picture chose the next person to share.

The structure worked beautifully -- children asking for feedback, taking turns, choosing the next person to read. Most everyone remembered to not give feedback by blurting it out, but waited until they were called on.

Up until that point I had never seen those children so interested in each other's work, so willing to listen and take turns. I think it worked so well because each child was clear from the beginning of the sessions that he would get a chance to share his work with the rest of the group.

I used this structure for sharing pictures and writings for the rest of the year.

SPONTANEOUS SHOW AND TELL[4]

Purpose: to use what the child presents spontaneously as a part of the material to teach listening, oral language, and sharing skills.[5]

Lesson Plan:

1. Tell the group about sharing what one child has brought to school. Set protective limits for the child, his turtle, and other children.
2. Ask the child to share.
3. Children get the opportunity to touch and/or look at the turtle.
4. Ask children to draw a picture of themselves holding the turtle. Or, if they didn't hold the turtle, draw a picture of how someone else looked holding it or their fantasy of what the turtle would have done if they'd held him.
5. Ask the children to share pictures. Tell what they liked and didn't like about the picture. Choose one word for word box.

I used the above lesson plan -- in a spontaneous situation when I noticed that a child had brought his turtle to school to share. He whispered to me, "Everybody has to be real gentle with the tortoise, 'cause it'll die if they squeeze it or drop it."

I called the group together and asked the child to tell about the tortoise. I asked him to show the group how to handle him. I told the group that they would not have a turn holding the tortoise if they grabbed for it. These limits protect the child who has brought his turtle, as well as the turtle. The other children are protected from losing their turns with the turtle. These limits are an integral part of each lesson. The child explained how to hold it, and what the tortoise liked to eat. I asked him to pass it around to those children who wanted to hold it. He took it to a child sitting across the circle. When that child was finished he passed it to the one sitting next to him. And then he passed it to a girl who shrugged her shoulders and said very definitely she didn't want a turn. Other children very gently passed the tortoise, giving the person they'd passed it to

directions to "hold it with both hands." Someone said to be quiet so we wouldn't scare the tortoise and then he'd got into his shell.

After each child had had a turn who wanted one I handed out paper and asked them to draw a picture of themselves holding onto the turtle or if they didn't hold the turtle to draw a picture of how someone else looked holding the turtle. Or, draw a picture of what your fantasy is of what the tortoise would have done, had you held him.

One boy did the last assignment. He made a picture of a "giant tortoise" who would have "tried to eat me." A girl who wouldn't hold it made a picture of the turtle in the "turtle box." When they finished I asked them to tell me what they'd liked and didn't like about their pictures. And then they chose one word for their word box.

USING GIANT LETTERS[6]

Purpose: to give children practice sorting, discriminating initial consonants.

to give children practice in discriminating and learning words.

to give children opportunity to identify with his letter and words.

Materials:

paint

"giant letters" -- cut from pieces of cardboard, 18' by 24"

newsprint

crayons, scissors, past.

Lesson Plan: (this takes at least a week, probably more)

1. Ask children to identify 4 letters you or they have chosen -- one at a time. Think of words that begin with those letters. Turn the letter "b" around to show children the difference between "b" and "d" (this can also be done with "p" and "q", perhaps at another time). Pass around letters so children can feel the differences.

2. Choose 8 children (2 for each side fo the letters) to paint the letters.

3. Think of a word that begins with your favorite of these letters. Draw a picture that goes along with your word.

4. Cut out picture, paste on large letter. Teacher writes under the picture.

5. Child takes word for word box.

6. Find words in your box that start like your word. Trade your word with a friend. Find words in your word box that start like friends' word.

7. Copy friend's word in your word box. Draw a picture to go along with friend's word.

I chose the letters m, d, b, s, and g. I cut the letters into lower case to give children practice with lower case letters and especially to see the difference between "b" and "d". At first when I asked the children to tell me what the letter

"b" was, they guessed "d." Some disagreed and were clear that it was "b." One child was adamant that the letter was "b" and I asked him if he knew a word that began like this letter. He said "boy." I asked him if he could find a word in his word box that began like this letter -- he found "box" and "big" and read it to the group.

I turned it around. One girl said it was a "b." The child who'd been so clear about identifying the "b" now identified the "d." He found the word "dog" in his word box and showed that it began the same as the large letter.

I passed the letter (b and d) around and asked each child to close their eyes and feel the letter in both the b and d positions. I repeated the same process with the other letters. (m, s and g) They all knew the other letters.

Then I asked children to choose which letter they wanted to paint. If more than two children wanted one letter, I randomly chose the two and asked others to either make another choice or wait until we began with new letters again. Two children took turns painting each of the letters. They painted them on the floor -- in a corner of the room. There were too many children for the number of letters and I told those who couldn't paint that they'd be first to paint the next letters we worked on. They had free choice of activities while the other children painted.

The next day the children identified the same letters. I asked them to think of words that they knew that began with their favorite of these letters. I gave the direction of drawing a picture that goes along with the word. A few children chose verbs, e.g., "got." I asked one child how a picture of "got" would look. He said he was going to draw a picture of a boy who got sick. When I labeled the picture I wrote the phrase "a boy who got sick" under his picture and underlined the word got. After that they pasted the pictures and the words on the appropriate large letters.

Following that I asked the children to point to their pictures and say what their word was to the rest of the group. Then, I asked them to take a look at the letter their pictures began with and pick out words in their word box that began like their word. For the children who couldn't find a word that began like their own, I asked them to check with someone else to see if they had a word that began like theirs.

I had not set limits for trading words from others' word boxes and the children began grabbing each others' words. I told them to stop and asked each person to choose a partner and to look through the partner's word box and find words with the same beginning letter. When they found the words, I asked them to ask the partner what the words were if they didn't know, one child teaching another. I found this still to be too messy -- too many words to choose from. Next time I would set a limit of asking children to find one word that began like his own.

Then I asked them to use their friend's word that began with a different letter than theirs and draw a picture that went along with friend's word for their word books. They put the new words in their word boxes.

I hung the giant letters on a clothesline strung across the room, at eye level.

INTEGRATION OF "GIANT LETTERS"[7]

Purpose: to give child a focus for remembering, integrating, sharing, drawing, reading, and handwriting.

to give child opportunity to appreciate his work by "showing it off."

to give opportunity for children to tell a story in sequence -- telling a story with beginning, middle, end. Preparation for reading.

Lesson Plan:

1. Ask children to read the words they'd made pictures of.
2. Ask children if they were to write a story and they were limited to these words, what the story would be about. What would the title be?
3. If too many children come up with too many possible titles, take a vote.
4. Ask one child to start the story, using their word or someone else's for one sentence in the story.
5. Write down each child's sentence on chart size paper.
6. Read each sentence.
7. Ask each child to draw a picture of what is going on in his sentence.

Next day:

8. Put pictures in a book, with sentence strip under each picture.
9. Read again to total group.
10. Ask each child to copy over his sentence. Ask him to choose a new word for word box. Ask child to read their sentences if he can. If not, ask him to read any word or sound out parts of the word.
11. Leave book out for children to look at if they like.

When each child read his word to the group that he'd put on the "giant letters" the group roared with laughter. One child leaned back and held his sides, laughing when he heard "monster", "birthday girl" and "giggle." Other children joined him.

One boy suggested a title for the story. He snapped his fingers, hit his side, stood up and said, "Hey, I've got it! A Monster!" Another boy added, "Hey - how about a Mama Monster?" The first boy said, "Yeah! A Mama Monster."

The story went like this:

> The mama monster was shooting the birds down.
> The mama monster catched the goat.
> She feeded the goat.
> This mama cooked the goat in the frying pan.
> The mama monster got sick.
> And the mama monster then got well and she bought a furry kitten.
> The furry kitten found a friend.
> The furry kitten's friend was named rascal and she was a mother cat.
> The mother cat went outside to get something to eat.
> The goat's getting fried.
> A hunter came to put the mama monster in the pan to fry the mama monster.

Each child with the exception of one girl, contributed a sentenced. I had never seen those children so excited about anything. They kept clapping their hands and giggling and listening to each other, leaning back, giggling some more. I asked the girl who didn't contribute a sentence what she would like to do, other than contribute a sentence. I gave her the choice of drawing a picture or playing a game. She said she wanted to make a book of animals. I asked if she'd like to make one page of her book about the mama monster story. She said she would. I gave her a boy's sentence to illustrate because he was unwilling to draw a picture. I asked him to copy his sentence, instead of drawing. (+see note below)

+After I had gotten feedback about the choices I'd given to the girl, I began to appreciate that I had given her too many choices that did not go along with the lesson, but instead, I made a special lesson for her and injected what I wanted her to do in the first place so it was not a real choice but a manipulation. If I offered a real choice to say "no" within the lesson I would ask her to say what she'd rather be doing than making the story, if she had her choice -- then let her draw a picture of what she'd like to be doing. "This lets her know limits and appropriate time and place."[8]

The next day I had put the pictures in a book and read the group story very slowly. I gave each of the children their own sentence, reading each one again. I asked them to copy over their sentences -- practice reading the words that they could read from their sentences. I asked the children to choose new word for their word boxes.

Some of the children repeatedly went back to the book and practiced reading what words they could to each other.

If I were going to do this again I would give children the opportunity to modify the story so that it had a clear beginning, middle and end. They may do this by identifying either the missing parts, or changing around the order of the story. I would read the story again and ask the children to choose their favorite parts. Then I'd ask them to act it out. After the acting, I would ask the children to describe what they saw in the action to find out what was missing or what they could change.[9]

USING A GROUP STORY TO ACT

Purpose: to give children practice using their own words as well as learning other children's words.

to give individuals an opportunity to begin to function together as a group.

to give children the opportunity to write a group story, maintaining their individual statements and styles.

to integrate writing experience with art and movement experiences.

to give children the opportunity to use listening, acting, and observer skills.

Lesson Plan:

1. Ask children to choose their favorite word from word box and read it to the group.
2. Ask children to think of a title for a story using their favorite words.
3. Ask one child to start the story, using their word or someone else's for one sentence in the story.
4. Write down each child's sentence on chart size paper.
5. Read each sentence.

(next day)

6. Re-read story and ask children to choose one part of the story they'd like to be in a play.
7. Teacher reads story. Child act out their individual roles.
8. Follow up: ask children to draw a picture of themselves as they played the part of _____; for observers: choose your favorite or least favorite character. Pick one and draw a picture of how he or she looked as they acted.
9. Share pictures with total group.

I asked the children to get their word boxes and asked each to choose their favorite word. Everyone read their words. I asked who could think of a title for the story using those words. Everyone gave their own word as the title. One child suggested we combine all of the words to make a title from that. The title

was: the lion, tyrranasaurus, birthday girl, bunny meet Charlie Brown.

The story turned out to be about the bunny rabbit who ate bubble gum and then went to the forest made of candy. One boy said he thought "This is good enough to put it on television." Another said, "Hey -- maybe we could write it in a book and then go sell it in front of the Coop!" Other children began to think of the possibilities of putting it on television. Another child said, "All we have to do is write it down and then act it out and then go to the Coop and act it out there when we get good enough!"

The next day I read the story and asked the children, as they listened to the story to think of one character in the story they'd like to be in the play. Most of them chose to be the word they had used the day before: lion, tyrranasaurus, Charlie Brown, bunny rabbit. Two girls didn't want to act. I told them to sit next to me and as they watched to think about who was their favorite actor or actress. This direction helped to involve them actively, so that they did not put themselves down for not participating. I read one sentence at a time and each child who played the part of a character in the sentence stood up and acted his part. I read very slowly, leaving plenty of time between sentences, until each child was finished with his part.

First a girl and a boy acted the parts of the bunny rabbit and the tortoise. We all laughed when people acted their parts. At the end of the story I asked everyone to choose a part of the Candyland forest that they would like to be as "bunny rabbit fell in love with his lollipop girlfriend." Some chose to be "candy trees," "chocolate grass," "jelly bean rocks," "ice cream flowers."

After the reading and acting I told everyone to sit down and think about their acting for about five minutes. Then I asked them to draw a picture of themselves and how they looked when they moved like the character they were playing. I gave the two observers the direction of choosing their favorite actor and to draw

a picture of how that character looked. I told them to keep a secret as to what their favorite characters were (an opportunity to make an individual statement) and go to different parts of the room to draw their pictures. When they were finished they could share their pictures with each other. When they came together to share they giggled a lot and ran up to me, giggling, telling me that they'd both had the same "favorite" -- the bunny rabbit.

After the children finished their pictures, they came back to the group to share. I told them to say one thing they liked -- one thing they didn't like about acting or observing.

I wrote down what they said and met with them individually to read their sentences to them and asked them to choose one word for their word box.

Follow Up on Acting out the Play

Purpose:[10] to give children the opportunity to integrate their experience in other media.

to give children a focus for art work.

to give children an opportunity to discover what his alternatives are within limits of the activity.

After the children had shown their pictures of how they looked playing a character in the story, one child said he wanted to draw a picture of Candyland. Some others agreed. I asked the rest of the group if they would like to do it on a long piece of paper. They all agreed to do it.

Lesson Plan:

1. Begin to think of your favorite part of Candyland.
2. Using the space marked off for each of you*, and when you are ready, paint a picture of your favorite part of Candyland.
3. There is enough paint for each of you to have one color. If you want another color ask the person who has that color to pass it to you when they're finished. (Limit of three colors)

I put out a long piece of butcher paper on the floor and asked the children to begin thinking about their favorite part of Candyland. When they had picked their favorite part I asked them to sit on the floor to get ready to paint. The children began to crowd themselves. I told them to give themselves more room by spreading out. None of them moved and I foresaw fights and paint spills and general chaos so I decided to set limist for each person and marked off spaces on the paper for each child. It was important that each child recognize his own territory. I gave them an opportunity to respect each others privacy while making a group statement. I gave out the colors, asking children what each wanted. If I had already passed out the color they wanted I asked them to choose another color closest to the color they wanted or most different from that color.[9] I told them

to be aware of liking or not liking the color they got. I told the children if they would like to use one another color, to ask the person who had that color to pass it to you when you're finished. (I only used a total of three colors). The limit of one color in this case was to find out how children function within limit rather than focus on what limit is. The goal is to help children find alternatives within a given limited situation, whether or not they like what they are given; although their feelings of likes and dislikes are still respected.

When the children sat on the floor and began to paint, it reminded me of a huge banquet table with children passing back and forth their favorite foods. One child began yelling for the green. "I gotta have the green. Gimme the green." His yelling was directed at no one in particular. I told him that he would have to find someone with green paint and ask that person directly to pass it to him when that person had finished. Suddenly, he said in a quiet tone of voice, "Please pass the green when you're finished," to the boy with the green paint. Then others began asking for and trading back and forth -- waiting for some to finish with the paint. Everyone began asking others to pass the paint and then everyone made direct statements of, "When you're finished with the red, please pass it."

After they finished their pictures, I asked them to sign their names on another piece of butcher paper, using as much space as they felt comfortable using. One child who had repeatedly told me every day, as he whispered in my ear, "You know Jane, remember -- you promised I wouldn't have to draw at all, because you know, I can't draw." I never pushed him to do it, but gave him alternatives of either making dots, lines or scribbles on the paper. If he was unwilling to do that, I told him to copy down his writing. Suddenly, with this particular writing, he made a picture of a tyrannasaurus. He was so pleased with himself and kept going up to people and saying, "Hey look, how do you like my tyrannasaurus?" Other children in the group gave him positive feedback and I've

never seen him so pleased with himself, After that, daily -- he insisted on drawing.

(Ed note: This is an example of allowing a child to say "no" as long as he needed to, with support from the teacher until he was ready, giving him appropriate alternatives. MSB)

I hung up the mural with the names next to it. Everyone used a tremendous amount of space when they wrote their names. I felt it was a statement of celebration. And when I hung it up, they were very pleased and showed it off to the rest of the class first thing in the morning.

Footnotes

1. Lesson plan by Margot Biestman.

2. The "purposes" of this lesson plan were adapted from Language Experience Volume I, "Skills," pp. 33-34, Biestman, Far West Laboratory for Educational Research and Development, Berkeley, 1970, and Encyclopedia Brittanica's Language Experience in Reading and Language Experiences in Early Childhood, Roach Van Allen and Claryce Allen. Teacher's Resource Books, Chicago, 1969.

3. Focus by Margot Biestman.

4. Some of the idea of using sharing in this way were adapted from Language Experience Volume I, "Responsive Show and Tell" (pp. 50-54) and "Listening," pp. 55-60.

5. Adapted from the list of criteria for "What is Responsive in a Language Program, Language Experiences Relevant to Children." From a Competency Unit on Language, page 107. Far West Laboratory.

6. This lesson plan was modified and adapted from a lesson plan by Linda Young, teacher at John Davidson Elementary School Vallejo City Unified School District, Vallejo, California.

7. This lesson Plan was modified from the "Introduction" to Language Experience, Volume I, pp. 2-5.

8. Feedback from Margot Biestman after editing these papers.

9. The purposes were adapted from Language Experience, Volume I -- "Skills," page 36.

* The structure for giving and getting feedback (quality and limit of quantity), limit of color using likes and dislikes, and concepts of "integration" and "taking credit," lesson plans for language, movement, art have been adapted by Margot Biestman for use at Far West Laboratory, using Principles of Responsive Program with Follow Through Training Staff. The teaching structure and concepts were developed by Dr. Eugene Sagan and Juanita Sagan at Institute for Creative and Artistic Development, Oakland, "The Creative Behavior Process" with further development by Margot Biestman, and Carol Ladewig, in Basic Art Forms Classes and with Institute Staff in 4 Summer School sessions.

MB:tls

ASSIGNMENTS FOR INTEGRATION OF EIGHT LESSON PLANS IN LANGUAGE EXPERIENCE
by Jane Pechman -- edited by Margot Biestman

After reading each lesson and description write the following:

1. What have you done the same as in the lesson?
2. What have you done differently?
3. What changes would you make in doing a similar assignment in your class?

LESSON 1 PLAN FOR FIELD TRIP

1.

2.

3.

LESSON 2 and 3 A BOOK ABOUT CHILDRENS' FAMILIES AND SELVES, INTEGRATION

1.

2.

3.

LESSON 4 SPONTANEOUS SHOW AND TELL

1.

2.

3.

LESSON 5 AND 6 USING GIANT LETTERS, INTEGRATION

1.

2.

3.

LESSON 7 AND 8 USING A GROUP STORY TO ACT, FOLLOW-UP

1.

2.

3.